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dance MAGAZINE

The Bolshoi Ballet arrives on film

"The Music Man"

A Word from George Balanchine

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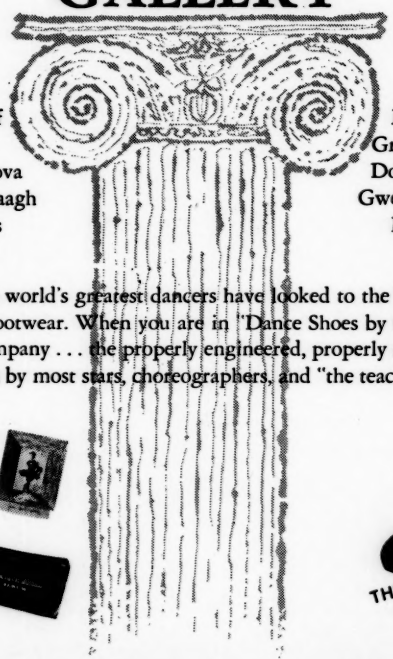

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Presstime News

"Dancing . . is no mere translation or abstraction from life; it is life itself."

— Havelock Ellis

BAL'S AMERICAN DEBUT

The long-awaited American debut of **bal, the Dance Theatre of Israel,** takes ace in NYC Jan. 6 at the Martin Beck, here the co. performs through Jan. 26. US tour, booked by Hurok, follows. ought here under the auspices of the merica-Israel Cultural Foundation, Inbal a group of dancers from Yemen who igrated to Israel. Repertoire was choreoaphed by **Sara Levi-Tanai,** the group's tistic director. Material derives from emenite folklore and Biblical legend. e co. comes from a successful tour of rope.

YC BALLET TRAVEL PLANS

When the **NYC Ballet** leaves for Japan March, Artistic Dir. **George Balanchine** es with them for a short time, then turns to the US. Managing Dir. **Lincoln rstein** will be with the co. for the entire ip, which includes a season of several onths in Australia. The entire co., inuding stars **Maria Tallchief** and **Andre glevsky,** plan to go on the tour. Being oomed as a soloist is **Edward Vilella,** rtually a brand new member of the co. is 1st roles will be the boy in "Afteron' of a Faun" and the Tango dancer "Souvenirs.")

The current season at NY City Center, hich ends Jan. 19, still has 2 premieres ead, both by Balanchine. "Gounod mphony" will feature Tallchief and glevsky and will be danced in practice thes. But it is reported that $16,000 will spent on Karinska costumes and nerican flag decorations for "Stars and ipes." The ballet, to a Hershy Kay arngement of Sousa marches, will have lissa Hayden and **Jacques d'Amboise** leads.

ANCE MAGAZINE PREVIEW

250 dance notables attended a midnight review of the film, **"The Bolshoi Ballet"** (see pages 30-43), Dec. 15 at the 55th St. layhouse in NYC. (The intimate size of he theatre precluded our inviting more, s we would have wished.) Applauding lanova's screen performance of "Giselle" ere several Giselles of Western ballet—otably **Alicia Markova, Nora Kaye** and lexandra Danilova. Candid photos of he preview audience next month.

ALONSO IN RUSSIA

Alicia Alonso flew from Mexico City to Russia Dec. 12 to make a series of guest appearances in Moscow, Leningrad and Kiev. The Cuban star thus becomes the 1st ballerina from the Western Hemisphere invited to perform in the USSR. She is being accompanied by her husband, **Fernando Alonso.** Her 1st perf. was scheduled for Dec. 25 in Moscow as Giselle. She is due also to guest star in full-length Russian productions of "Swan Lake," "The Sleeping Beauty" and "Coppelia."

Following the Soviet engagements, Miss Alonso will be joined in Helsinki in mid-Jan. by her partner, **Igor Youskevitch.** There the pair will begin a 6-month tour of European cities. Next season they will head a new co., probably of 8 dancers. Titled **Ballet Romantique,** the group will tour the US under the banner of Columbia Artists Mgt.

MOISEYEV CO. COMING TO USA

Specific plans have now been announced by S. Hurok for the visit to the US of the world-famous **Moiseyev Dance Co.** from Moscow. The large co. of 100 opens a 3-week season at the Metropolitan Opera on April 14, then do a tour of major US cities. Organized in 1937 by **Igor Moiseyev,** the co. has dancers who are Russians, Ukrainians, Byelorussians, Georgians, Uzbeks and Tajiks. Repertoire is based on folklore from all parts of the Soviet Union. The group scored spectacular successes in London and Paris on a 1955 tour.

ALONG BROADWAY

Alexandra Danilova will dance, and also make her acting debut, in the new B'way musical, "Oh, Captain" (formerly "The Captain's Paradise"). **John Brascia** has also been signed as a dance lead. **Zachary Solov,** originally scheduled as choreographer, withdrew because of a disagreement with the mgt. on the dance aspects of the show. He was replaced by **James Starbuck** . . . **Charles Weidman** has been signed as choreographer for Richard Ney's B'way musical, "Portofino" . . . Celebrated mime, **Marcel Marceau,** assisted by **Gilles Segal** and **Pierre Verry,** comes to the NY City Center for a 4-week run beginning Jan. 21, and then goes on his 2nd US tour . . . **Paul Hall,** director of the B'way play, "The Rope Dancers," is husband of dancer-actress **Leslie Caron.** Still in his 20's, Hall already has 30 productions to his credit and is regarded as the fair-haired boy of London's theatrical world . . . **Pearl Lang** was assisted by 26 dancers in the sequences she choreographed for "Boombah," Dore Schary's play with music for the Chanukah Festival at Madison Square Garden Dec. 16 & 23 in NYC (and Dec. 15 in Phila.). Featured with Miss Lang: **David Lober, Paul Sanasardo, Carol Dellaglio, Toby Glanternik, Janet Byer, Robert Gerald.**

FEDERATION DANCE FESTIVAL

The Women's Div. of the Federation of Jewish Philanthropies of NY were the sponsors of a unique and successful venture into dance when, on Dec. 12, at the Waldorf-Astoria, it offered its 1st Annual Int'l Festival of Dance, under the direction of **Helen Tamiris.** The all-male cast (with the exception of **Nora Kaye**) included **Tom Two Arrows, Paul Draper, Daniel Nagrin, Michael Maule, Avon Long, Geoffrey Holder, Pearl Primus Dancers, Ch'Ao-Li, Bhaskar, Fred Berk's Co., Matteo** and the **New Dance Ukraine Group. John Martin,** Dance Critic of the NY Times, received a plaque and citation for his contribution to the advancement of dance in the US. (Story and photos in the Feb. issue.)

INTERNATIONAL NOTES

Plans for **Jerome Robbins** to stage "Le Sacre du Printemps" for the **Royal Danish Ballet** have been called off. The theatre's pit is not large enough to hold the musicians necessary to play the Stravinsky score—and the pit can be enlarged only by an act of Parliament . . . **Peter Gladke** is currently dancing in an Italian revue, for which he assisted **Donald Saddler** in the choreography . . . Haitian dancer **Jean-Leon Destine** returned to Port-au-Prince last month, at the invitation of Haiti's new gov't, to reorganize the **Nat'l Folklorique Co.** . . . American pianist-conductor **Philip Ames-Fein** has joined **Luisillo and His Spanish Dance Theatre** as conductor for a tour of Spain, Australia and New Zealand.

Marina Svetlova returned to NYC from Europe for a week in Dec. to negotiate for her '58-'59 tour dates in the US. She was due to appear in "The Nutcracker" in London on BBC-TV Dec. 25. Following TV dates with her group in Granada and Brussels, they sail for the US on Jan. 5 for tour engagements here. Her Oct. 7 ABC-TV "Voice of Firestone" appearance was due for a kinescope repeat Dec. 30 . . . **Alice Nikitina,** founder and Pres. of **Prix Terpsichore,** announces that July 1 is the date of the 4th annual competition for scholarship prize, for which ballet students aged 7-16 are eligible. Info: Sec'y, Prix Terpsichore, 83 rue de Bac, Paris . . . **Antonio Gades** is on leave from the **Pilar Lopez Co.** for 2 years' service in the Spanish Army.

EAR TO THE GROUND

Agnes de Mille is choreographing an hour-long ballet, "Gold Rush," for CBS-TV's "The Seven Lively Arts" program Feb. 9. It is to be a new and much expanded version of dance material in the B'way musical, "Paint Your Wagon" . . . Skiatron TV, Inc., a toll TV enterprise, has signed a 10-year contract with **Sol Hurok** to head the co's Cultural Entertainment Div. . . . A recording of "Giselle," with the **Bolshoi Ballet's Yuri Fayer** conducting the Royal Opera House Orch. of Covent Garden, will be issued on the Angel label early this year. Disc was made when the Bolshoi Ballet visited London . . . The **Hinote Dance Festival** of teaching material is scheduled for June 22, 23 & 24 in Flint, Mich. . . . **Eileen O'Connor's Ballet Study Tour of Europe** in July will include visits to London, Paris, Rome, Milan, Venice, Florence, Munich, Nice, Heidelberg, Luxembourg and the Brussels World Fair . . . **Ivan Allen** is re-joining **American Ballet Theatre.** Also newly added to the co. is **Barbara Remington** of Detroit.

DANCE SCENE USA

Contemporary Dancers of San Francisco have scheduled the premiere of "Beauty and the Beast," to Bartok music for Mar. 12. Also due this spring is a new "Anna Karenina" . . . **Nora Kovach** and **Istvan Rabovsky,** following their concert tour, were due to open Dec. 27 at the Palmer House in Chicago . . . **Frederico Rey** takes time out from his concert appearances with **Pilar Gomez** to do costumes (under his real name, Freddy Wittop) for the Latin Quarter in Miami Beach and NYC and for the 1958 "Holiday on Ice" production . . . The **Robert Joffrey Theatre Ballet** was scheduled to fly to Lawrence, Kans., for a special perf. Dec. 30 at a Youth Conference at the U. of Kans. For this year's tour, co. has a new work, "Contretemps," by **Job Sanders,** and a **Todd Bolender** work, "Whirligig," the **Balanchine** version of the "Nutcracker" Pas de Deux, as well as 2 Joffrey ballets.

Mata and Hari finish an engagement Jan. 5 at the Eden Roc in Miami Beach, then appear at the Palmer House in Chicago and the Statler Hotels in Detroit and Cleveland . . . **Talley Beatty,** assisted by **Velyn and La Verne French,** gave an Afro-Caribbean program at the Corning, NY, Glass Center Dec. 6 . . . **Erika Thimey and Chamber Dance Group** preformed Nov. 23 & 24 at D.C. Teachers Coll., Washington. Miss Thimey is seeking experienced modern dancers for a 3-to-4 week tour, beginning March. Her address: 2012 P St., N.W., Wash., D.C. . . . **Hy Somers** was choreographer of the "Nutcracker Suite" and "Amahl and the Night Visitors" for the Dec. 16 & 17 perfs. of the Springfield, Mass., Symph. **Shirley Weaver** was dance soloist with Mr. Somers . . . **Sally Lee** and **Bill Costanza** choreographed dances for the Chanukah Fest. in the Boston Garden Dec. 18. They performed with members of the **Dance Dept. of the Boston Conservatory of Music.**

PERSONALS

Kenneth Schermerhorn, assoc. conductor of American Ballet Theatre, after conducting a concert Dec. 23 in Palermo, Italy, was scheduled to fly to Mexico for another date—his wedding—to ABT star **Lupe Serrano,** on Dec. 29 . . . Another ABT wedding: soloist **Beverly Sims** married Steve Yates Dec. 12 in Virginia . . . Russian-born designer **Mstislav Dobujinsky** died Nov. 20 in Massepequa, NY, at the age of 82. In his long career he designed ballet decor for Pavlova, Diaghileff and the Sadler's Wells . . . Newspaper woman **Marguerite Walz Townsend,** a good friend of dance and dancers, died Dec. 7 at Lynbrook, LI . . . **Nenette Charisse's** 4th child, Nana, born in Sept., joined the family in a 3-month London stay while father **Bob Tucker** staged "The Bells Are Ringing." They all returned to N.Y. in early Dec.

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OFF-BROADWAY EVENTS

Anna Sokolow is presenting her co 2 Feb. programs at the 92nd St. Y. Feb. 19 they premiere "Dance for S to music by Teo Macero, along "Rooms" and "Le Grand Spectacle." Feb. 24 they dance "Metamorphosis" "Le Grand Spectacle" . . . **William dick & Co.** and **Karen Kanner & Co.** a program featuring 4 premieres Feb. at the Y . . . **Eve Gentry, Dorothy Madd Jeff Duncan, Melisa Nicolaides** and **D Rudko** are choreographers for **Contem rary Dance Prouctions'** Y program Jan.

Emily Frankel & Mark Ryder's Da Drama Co. give 3 NYC premieres at t B'klyn Acad. concert Jan. 19: Mr. Ryd "Brandenburg Concerto," **Todd Bolend** "Romeo and Juliet" and **Valerie Be** "Past Perfect Hero." Co. members: **bara Holtzman, Marie Adair, Aileen loff, Myron Curtis, Fritz Hess, Cha Nicoll** . . . **Shirley Broughton** is chore rapher for the Amato Opera Theat "Fledermaus," continuing through Jan (admission free). Dancers: **Antony Val Lidgie Foner, Fred Herko, Marlene Ke hut, Roger Napier, Silvie Fonda, Edw Felton** and Miss Broughton . . . **Wa Sorell's** play, "Everyman Today," will presented at the Union Theological Se nary Jan. 15 (5 & 8:30), Jan. 16 & (8:30). Choreography is by **Joyce Tris**

An experimental series of Monday p grams demonstrating the integration poetry, music and dance will launch performing activities of the new Se Arts Center. **Edith Stephen** is chore rapher for the Jan. 6 program, "Portr in Poetry;" The **Mary Anthony Dance T atre** appears Jan. 13 in the prod. of "Nig wood;" **Waynne Warren** is choreograp of "Eve of Understanding" Jan. 20; Jan. 27, Miss Stephen and her co., **Talley Beatty** as guest artist, will da in "Dreams of Dark and Light."

Jan. dance programs at the Henry Playhouse include 4 perfs. of **Alwin Ni lais'** "Prism," on Jan. 24, 25 & 26, children's matinees, on Jan. 12 & 19, "St. George and the Dragon" . . . **M Kinch** created 2 brief interludes in a ja satirical vein for the Nov. 23 & 24 pe of the Juilliard Opera Theatre's " Sweet Bye-and-Bye" . . . The **F Berk Dance Co.** and the **Goren Folk Da Group** appeared.. in "Jewish Holid Scenes for Children" Dec. 23 at the 9 St. Y . . . **Mavis Ray,** of the **Dance Ballet School** of Newark and Orange, dances with **Danny Daniels** in the L Orch. Society concerts Jan. 25 at Hun Coll. in NYC and the Mosque Thea Newark, Feb. 1 . . . **Rita Bradley** a **Jeanne Kovach,** students of **Fred Danie Amer. Ballet Academy** in Newark, we chosen by Danieli to appear in "The S prise Box," which he choreographed the Little Orch. Soc. Its 2nd perf. is J 5 at Hunter Coll.

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ROUND NEW YORK

Mary Anthony holds an audition at her studio, 61 4th Ave., at 8 PM Jan. 3 for several work scholarships for male dancers. Interested performers may apply in writing, listing training and experience . . . **Elizabeth's Folk Dance Circle** at the Rehearsal Centre resumes post-holiday activities Jan. 7 . . . **The Seven Dancers** have a dance program at the Bedford Village School on Dec. 4. Group, which has been working together 3 years, is directed by **Elizabeth Rockwell** and includes **Luigina Dzenutis, Connie Goldberg, Maisie Kohnstamm, Byrne Miller, Claire Miller, Lucille Scheinbaum** and **Judy Schwartz.** All except Miss Schwartz, a dance instructor at NYU, teach dance in localities near NYC. They plan further community perfs. this spring . . . **A new** organization on the scene is the **Young Folklorists,** under the leadership of **Margot Mayo.** Creative dancing is being directed by **Yvonne Brenner.** Group meets 1st & 3rd Fri. of each month at Alexandro Studios, 318 W. 57.

BOOK NEWS

No. 7 of Paris photographer **Serge Lido's** annual "Ballet" volumes is now out—as always, a fascinating contribution . . . The Autumn Edition of "World Theatre," the quarterly magazine published in Brussels by the Int'l Theatre Inst. with the assistance of UNESCO, an all-dance issue, is now on sale. It is distributed in the US by Theatre Arts Books . . . Denver teacher **Nicholas Tsoukalas** has published booklets: a detailed treatise on "The Castanets and How to Play Them," and the 1st of a series on "The Technique of Spanish Dancing," which concludes with routine . . . **Olga Maynard** acknowledges DANCE Magazine's **William Como** as a "god-father" of her book, "The Ballet Companion," published by Macrae Smith.

REGIONAL COMPANIES

The **Phila. Suburban Ballet,** directed by **Evelyn and James Kenny,** appear with the Main Line Symph. Jan 22 in Berwyn, Pa., in "Dancing Academy," "Pas de Quatre," "Die Puppenfee" and the "Swan Lake" Pas de Deux. The co. were guests Nov. 13 of WFIL-TV . . . The **Ann Arbor, Mich., Civic Ballet,** directed by **Sylvia Hamer,** perform Feb. 18 with the Jackson, Mich., Symph. and with the Ann Arbor Civic Orch. Mar. 16 . . . Both senior and junior groups of the **Houston Youth Symph. Ballet** appeared Nov. 24 in "The Nutcracker," choreographed by Dir. **Emmamae Horn** . . . The **Washington Ballet's** annual perf. of "Hansel and Gretel" with the Nat'l Symph. was scheduled for Dec. 28 in Wash., D.C., and Dec. 29 in Baltimore . . . **Iris Merrick's Westchester Ballet** is due to perform a program of 3 ballets Feb. 2 at the 92nd St. Y in NYC and Feb. 9 at the White Plains County Center. They were due to present a half-hour version of "Cinderella" Dec. 22 on WRCA-TV.

The **Southern Ballet** of Atlanta, directed by **Pittman Corry** and **Karen Conrad,** present 4 perfs. Jan. 10, 11 & 12 at the Tower Theatre. Programs will include "The Fantastic Toyshop" (by the Jr. Co.), "Dancers of Degas," "An American in Paris," "Rococo Symphony," "Rondo Doloroso," "Juliet of the Hills," "The Enchanted Island" and "Carnival of the Animals." An added feature will be appearances in classical pas de deux by guest artists **Gage Bush** and **Richard Englund** of the **Birmingham Civic Ballet,** and **Barbara Manry** and **Nolan Dingman** of the **Jacksonville Ballet** . . . In the 9th annual Christmas program of the Phila. Cotillion Society at Convention Hall, the **Phila. Ballet Guild** danced "The Wizard," with choreography by **Ruthann Carr** and **Phyllis Dersh** . . . The **Macon, Ga., Ballet Guild,** directed by **Gladys Lasky,** presented mat. and eve. perfs of a full-length "Nutcracker" Dec. 7. This fall, during Gladys Lasky's absence (she had a baby, Anthony, born Sept. 18), Guild classes were taken over by **Agnes Pharr.**

Last month **Mia Slavenska** rehearsed members of the **Louisville Ballet Co.** in a program, "Ballet Miniatures," to be presented in Jan. by the **Louisville Dance Council.** 15-year-old co. member **Virginia Everett,** a pupil of **Ellis Obrecht** and **Maurice Robertson** of the **Courtney School,** was sent to Cincinnati, at Slavenska's suggestion to audition for **Ailne Phillips** of the Royal Ballet for admission to the **Royal Ballet School** in London. She won a scholarship and goes to England this spring . . . The **Phila. Civic Ballet's** most ambitious venture since the co. was formed will be its prod. of "Pinocchio," to be premiered the aft. of Feb. 22 at the Acad. of Music. Music is an original score by Erma Hoy. Choreography is by the co's Artistic Dir. **Norman Craig.**

SCHOOLS AROUND NEW YORK

Ann Hutchinson this month begins teaching Labanotation at the **School of American Ballet,** at the request of Dir. **George Balanchine.** Classes, which will be elective, will begin with older students . . . **Edith Stephen** has been appointed Dir. of the Modern Dance Div. of the new **Seven Arts Center. Talley Beatty** heads

N.Y.C. CALENDAR OF EVENTS

through Jan. 19	**New York City Ballet** City Center
Jan. 5	**Merce Cunningham & Co., May O'Donnell & Co., Iva Kitchell** 92nd St. YM-YWHA; 2:40
Jan. 6-26	**Inbal** (Dance Th. of Israel) Martin Beck Theatre
Jan. 12, 19	**Playhouse Dance Repertory Group** (children's program) Henry St. Playhouse; 3:00
Jan. 12	**Contemporary Dance Prods.** 92nd St. YM-YWHA; 2:40
Jan. 12	**Emy St. Just & Co.** Hunter Coll. Playhouse; 8:40
Jan. 19	**NY Ballet Club** Alicia Markova, speaker Acad. Ballet Perfection; 3:15
Jan. 19	**Dance Drama Co.** Brooklyn Acad.; 8:30
Jan. 21-Feb. 22	**Marcel Marceau** City Center
Jan. 24	**The Content of the Dance** (Herbert Ross & Co., Jean Erdman, Merle Marsicano, James Waring & Co.) Cooper Union; 8:30
Jan. 24-26	**Henry St. Playhouse Dance Co.** Henry St. Playhouse; 8:40, 8:40, 3:00, 8:40
Jan. 26	**Dance Notation Bureau** Alicia Markova, speaker Nona Schurman Studio; 3:00
Jan. 26	**Katherine Litz & Ray Harrison** Hunter Coll. Playhouse; 8:40
Jan. 26	**The Theatre of Angna Enters** 92nd St. YM-YWHA; 2:40
Jan. 27	**NY Ballet Club,** Margaret Abbie (Labanotation Bureau), speaker Acad. Ballet Perfection; 8:30
Jan. 31	**Performing a Dance** (Ruth Sobotka, Conrad Ludlow, Carolyn Brown, Maggie Newman, Talley Beatty) Cooper Union; 8:30

the Primitive and Modern Jazz Dance Div. . . . Hindu dancer **Amun Ram** has joined the faculty of the **Int'l Dance School** . . . 2nd semester of Sat. AM classes for young people at the **Martha Graham School** begins Feb. 8 . . . 13th annual Dance Conference of the **Steffi Nossen Alumnae Assn.** Dec. 27 at the Henry Hudson Hotel, scheduled the following features: classes with **Ernie Flatt, David Wood** and Miss Nossen; numbers from "Li'l Abner" by alumna **Joyce Redmond** (who plays Daisy Mae in the show) with **Jack Prince,** a perf. of Miss. Nossen's ballet for "Beggar on Horseback;" and a showing of the Martha Graham film, "A Dancer's World."

SCHOOLS AROUND THE COUNTRY

Veteran Wash. State ballet teacher **Ivan Novikoff,** who maintains 2 studios in Seattle, 1 in Walla Walla and 1 in Richland, has for the past 3 years also been Prof. of Dance at Whitman Coll. in Walla Walla . . . **Alexandra Danilova** taught Nov. 19-Dec. 2 at the **Ballet Theatre School** in Oklahoma City . . . **Doreen Gilday** is now teaching ballet at the **Fred Astaire School** in Miami Beach . . . During the visit of the Royal Ballet to Cincinnati, ballet master **John Hart** gave a master class to the **Dance Workshop of the College-Conservatory of Music,** directed by **Shirley Frame Elmore.**

Troy Howard now directs the **New Hampshire Ballet Co. School** in Plymouth, N.H. School recently presented the **Boston Dance Theatre** in "Swan Lake" . . . Chicago teacher **Gladys Hight** choreographed a large ballet for the Dec. 14 & 15 "Italian Festival" at Lane Tech Theatre . . . 18 dancers from the **Vida Blunden School of Dance** in Los Angeles appeared in "Holiday Frolics" at the Ebell Club in LA . . . So. Amer. dancer-choreographer **Ana Itelman** has joined the faculty of Bard College, Annandale-on-Hudson, NY.

The **Arita Lee Dance Studio** in Meadville, Pa., recently held a refresher course in Cecchetti Method for 50 advanced ballet students from the Meadville-Erie-Greenville area. Course was conducted by **Gertrude Edwards Jory** of the **Cecchetti Council** . . . The Dance Education Committee of Berkshire County (Mass.) sponsored a demonstration of ballet technique and a discussion of the health and problems of ballet students Dec. 12 at the **Ballet School of Pittsfield,** directed by **Eleanor Dennis.** Speakers, in addition to Miss Dennis, included a nutritionist and 2 physicians—one talking on diet, the other on foot problems.

The **Ballet Workshop of the Virginia Garrett School of Dance** in Cincinnati appeared in an original ballet, "The Wisdom of Two," Dec. 6.

ASSOCIATION NEWS

NYC Chapter of Dance Masters of Amer. holds a 1-day session Feb. 2 at the Hotel Edison. Faculty: **Alexandra Danilova, Anatole Vilzak, Ernest Carlos, Bob Audy, Bob Kimble, Pedro & Olga, Josephine & Albert Butler, Donald Sawyer, Anita Gordon, Fred LeQuorne** . . . The Jan. 12 meeting of the **NY Soc. of Teachers of Dancing** at the Sheraton-Astor has as faculty: **Anna Gabor,** ballet and folk dancer who recently escaped from Budapest; **Helen & Nino Settineri** (Cafe Tango and Waltz); **Bill De Formato** (Teen-Age Dances) . . . **Dance Educators of America's** 26th convention is July 20-26 at the Plaza in NYC. Ballroom sessions are July 18-21; Training School, July 7-17. **Skip Randall** is convention chairman.

The **Okla. Chapter of DMA** gave a material session for teachers and students Dec. 8 at the **Monte Casino School** in Tulsa. Faculty: **Marcella Patterson, Ted Sprague, Charlotte Conatser, Gail Smithson, Betty Barger, Harold Walker** and **Kotche. Margo Crowdus** was hostess . . . Summer sessions of the **Chicago Nat'l Assn. of Dance Masters** are July 29-Aug. 13 at the Sherman Hotel. 1-day sessions in Chicago take place Feb. 9 and Mar. 23, and there will be a meeting Jan. 12 at the Marion Hotel in Little Rock, Ark. . . . **Dance Masters of Calif.** meeting Jan. 5 at the Bellevue Hotel in S.F. will be "So. Calif. Day," reviewing some of the work given at the summer convention of **Assoc. Dancing Teachers of So. Calif.** The SF club's annual 1-day convention is Mar. 2 at the **Ziceva Ballet Studio** in San Mateo . . . **Dance Masters of Ohio (DMA Club 16)** holds an all-day session Feb. 23 at the Carter Hotel, Cleveland. On Feb. 16 the club will give a party for Amer. Ballet Theatre. New Pres. is **Mary Louise Megert** of Niles.

CHICAGO NEWS

Final weeks of the Lyric Opera's season included the rarely produced "Adriana Lecouvreur," which included the pseudo-classical "The Judgment of Paris," danced on a stage within a stage. Choreographed by **Ruth Page,** it was one of the most charming opera ballets of the season. Paris was danced gallantly by **Kenneth Johnson,** who paid dance compliments to goddesses **Audre Johnston** and **Carol Jurisic,** before choosing **Patricia Klekovic,** the lovely Venus, whose reward was a golden apple and a pas de deux to show her fine line. **Patrick Cummings** was the aerial Mercury.

Mia Slavenska, ballerina for this year's tour of the **Chicago Opera Ballet,** has been rehearsing her roles with Miss Page. **Sonia Arova, Job Sanders** and **Oleg Briansky** arrive later this month. The tour opens Jan. 12 in So. Bend, Ind.

Costumes, scenery and dancers of **Ballet Russe de Monte Carlo** looked pretty fresh for the Milwaukee engagement N 21-24. **George Zoritch** is working v well with the co. that 1st introduced to America. He has poetry and dign

Jean Erdman gave a program at Mary College, West Allis, Wisc., on Dec The fine new Auditorium there is so m better equipped than 95% of the theat in NY and Chicago that one reali how fortunate are the dancers who tr the "gym circuit"—performing in endov theatres, playing their union-free tape cordings to a prepared audience. M Erdman's program was sometimes ex ing, always exacting, intelligent, worth the time and trouble one goes to see an out-of-town perf.

Charles Weidman has recently tau master classes in a number of places the vicinity. One class at the U. of numbered well over 100, and the deligh pupils got a demonstration and tutori in humor for dance as well as techniq

As a prologue to the Nov. perf. of **Allegro Ballet Ensemble, Martha Graha** film, "A Dancer's World," was sho **Sybil Shearer** made the introductory marks . . . **The Stone-Camryn Ballet** peared in the Hinsdale Community Hou Dec. 15. **Walter Camryn** danced so of his own repertoire and the young p ple performed **Bentley Stone's** "Li Match Girl."

Ann Bar

SAN FRANCISCO AREA NEWS

The Royal Ballet did such brisk busin at the SF Opera House Nov. 20-27 t **Sol Hurok** reportedly was unable to obt tickets for his own show one night. T full-length ballets were universally mired, with the exception of "Sylvi which many thought had better h been left unexhumed. "Birthday Off ing" was a hit; "Les Patineurs" surviv expansion successfully; opinion divided as to "Noctambules," which y correspondent thought a successful mosphere piece. We missed **Nadia Neri** who was out because of illness.

The SF Ballet will participate in a fe val at the U. of Calif. next April a May with a new ballet, "The Lady Shalott," by **Lew Christensen,** to a sc commissioned by the U. from Sir Arth Bliss. The festival of 17 concerts dedicate the new $2,000,000 Hertz Mem ial Aud., the May T. Morrison mu classroom and library of stringed inst ments. SF Ballet's "Emperor Norton" the UNESCO meeting attracted a la audience to the Opera House, desp competition of **The Black Watch** at nea Civic Aud., which sold out 2 nights. Ball wise opinion was that "Norton" contain good material which would benefit tightening and brightening. "Con Amo was the hit of the evening. "Conce Barocco" opened the program. **Le Danielian** was engaged as guest ar

(Continued on page 9

NYC BALLET BACK IN ACTION

"Fanfare," "Divertimento No. 15," "Pas de Dix" and "Western Symphony" is the opening night bill for the **NYC Ballet** at the NY City Center on Nov. 19. First new work of the season comes the following eve., Nov. 20—a **Balanchine** opus presently titled "Square Dance," Stravinsky-Balanchine ballet is official premiere a "March" on Nov. 27 of a new ... of Clowns ... Balanchine ... No. 1 make ... Shine's "Sto... music (arr... introduced ... projects ... is likely ... and in pr... "The Nut... holiday-seas... Dec. 23 ... New Yo... ory eve.... seen on C... Arts" series... New co. ... Conrad L... yven and ...

AN FRANC... Currently ... Disco Op... Francisco ... Nov. 8, to ... the 6th Nat... mission for ... Opera H... the many ... with whom ... their Orie... ght of ... remiere ... ton."

BALLET THEATRE TO USSR

Dance is breaking through the Iron Curtain. The US State Dept. has approved the scheduling of performances by the **American Ballet Theatre** in the USSR, Poland and Czech... Slovakia, as part of the ... the ... of ...

BALLET RUSSE NEWS

On Oct. 2 **Nina Novak** and members ... the **Ballet Russe de Monte Carlo** le... NYC's Int'l Airport for a week's engage... ment in Puerto Rico. 5 minutes after thei... plane depart... Miss Novak's brothe... whom she had not see... on a plane fror... **Irina Kovalska.** Th... pre, did not tak... returned from th... Novak and his wif... C. New works i... **Leon Danielian'** ... eduled for premier... and Nina Novak'... slated for Oct. 2...

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9:30 a.m. — TAP — Betty Lou Hafner
10:15 a.m. — BALLET — Dick Nordt
11 a.m. — HAWAIIAN — Gertrude Wylie
11:45 a.m. — TAP — Vincent Carbone
12:30 p.m. — L U N C H
1:30 p.m. — LATIN AMERICAN — Louis W. Bennett
2:15 p.m. — ENGLISH WALTZ — Alex & Mona Desandro
3 p.m. — FOLK & MIXERS — Michael Herman
3:45 p.m. — TEEN-AGE — Bill De Formato
4:30 p.m. — BUSINESS MEETING

DATES FOR 1958

JANUARY

S	M	T	W	T	F	S
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
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January 26th — Asso. Meeting & Material Session

APRIL

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April 13th — Asso. Meeting & Material Session

JULY

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July 7th - 17th — Training School
July 18th and 19th — Pre-Convention Ball Room
July 20th - 25th — CONVENTION

OCTOBER

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October 12th — Asso. Meeting & Material Session
October 25th and 26th — Southeastern Regional Convention

NOVEMBER

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November 30th — Annual Thanksgiving Material Session and Meeting

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LOOKING AT TELEVISION

WITH ANN BARZEL

At this stage of its development, tele-sion could well go the way of 3D movies. he novelty has worn off, and millions of ewers have arrived at the take it or ave it stage. The regular program with s stereotyped format and repetitive ma-rial has palled. It is the special show, e one-shot production that can lure a tion-wide audience. These are really e best entertainment on the air. Specials e very expensive. They come in color, ve big name stars and choreographers. ometimes there are no dancers for the oreographers to work with, but the edit line gives tone to the show. It's e having a Cadillac parked on your iveway.)

The General Motors Show, *Pied Piper,* d *Annie Get Your Gun* were the big ecials of the month. The first (NBC-ov. 17) offered the most in dance. John utler was the choreographer and his nce cast was headed by Bambi Linn, hita Rivera and Jacques d'Amboise. he frankly sentimental theme of the ow, based on the joy derived from a re keen awareness of living, lent itself dance. Admittedly the dances were t so exciting as the water sequences—lor shots of rain, a river, the sea, drops water on a rose, a boy wading, water a crystal clear goblet. But Bambi Linn ted high in a flowing arabesque, cques d'Amboise fiercely strong in a ries of jumps, Chita Rivera—a vibrant allenge in a daring red dress—and the eetness of first love spread over a great ace by clear-eyed young people—these re a wonderful part of the show. Dance s used most extensively in the section tolling love. A vocalist warbled popular ties along with dances, as if they need-captions. Or—perish the thought—re those excellent dances illustrating e silly songs? The dances commanded ious attention and honest consideration. Van Johnson, credited with two roles the spectacular *Pied Piper* of Nov. 26, st have had an uncredited double. The ening scene, in which the Piper slith-ered head first down a gnarled tree and danced in grands jetés to his own piping, was an excellent solo, and beyond the ability of a movie star, even if he is an ex-chorus boy. The rest of the show's choreography was credited to Ward Ellis, and was mostly the "integrated" material for large groups that helps a show but does not mean much as dance. Not much else could be done in the general plan of this production, but the theme of *Pied Piper* could have lent itself to a production that could be almost a ballet.

I missed most of *Annie Get Your Gun* (Nov. 27-NBC), but for the record can report charming performances by Susan Luckey and Kelly Brown as the young lovers. Kelly Brown is seen every week with Peter Conlow and often a couple of other boys as contrast and pacemakers on the Patrice Munsel Show. On Nov. 15 this group postured expressively in Spanish style while the star sang *I Feel Pretty.* The slow motion card game and brawl on Nov. 29 was done very well by the boys. Danny Daniels is choreographer.

Peter Gennaro did the most original dance of the month on The Big Record (the Polly Bergen Show) of Nov. 16. Gennaro directed himself in a jazz routine by blowing a whistle. The signal not only changed the step but caused the camera to change angles and effects. Once he became three figures. A shrill blast wiped out the upper bodies and three pairs of legs cavorted with one set of arms. It was a clever number and seemed too short, a desirable effect in any medium.

The same show boasted Kay Kendall in an English music-hall routine. She was surrounded, aided and adored by a group of eight men dancers. Remember way back when dancing, like pink, was for girls. Well, times have changed. The girls still wear pink, but they sing. The boys dance, usually in fours and round and about the domineering damsel.

Rosemary Clooney has four knights dancing in attendance on Thursday nights. Polly Bergen had eight for a Cha-Cha arranged by James Starbuck for Dec. 7. On Nov. 23 Lu Ann Sims on the Ed Sullivan Show did a Chalypso with four boys. They partnered up with four chairs to give it a snappy finish. Chairs are so accommodating for sitting down or dancing 'round. And Giselle MacKenzie and Caesar Romero did a "painful" mambo, with the four Curfew Kids for decor.

There is a trend in some quarters to revive old-fashioned variety acts. In dance that means acrobats, contortionists, tap dancers. Sullivan isn't aware that they were ever out, for he has been presenting them right along. Once in a while he gets something sensational like Holger and Dolores, seen on Nov. 24. Dolores, an acrobat contortionist in toe shoes, has clean-cut positions and line that give evidence of dance training other than acrobatics. Holger must be pretty steady to lift her straight or curled up. The Molidor Trio on the same program center around a loose-limbed contortionist who acts like a rag doll. I was interested that when he took a bow he explained that his ability to tie himself in knots was due to training. There is no such thing as born with loose limbs, said he.

Was it an effort to be like everybody that prompted Trini Reyes to desert her spirited Flamenco work and ape the common herd in a tap dance on the Big Record of Nov. 20? It was a good tap dance and related to *zapateado.*

Tap dancer Elaine Dunn has been dancing regularly and loudly on the Eddie Fisher Show. On Nov. 12 she danced a tribute to Bill Robinson. A couple of other Robinsons (mixed duo) did some slick hoofing on the Paul Winchell Show of Dec. 8. Part of the time the camera turned them on a slant, probably because their costumes had diagonal stripes.

For the New Year I wish for Ernie Flatt that *Jailhouse Rock* sink below the first ten hits. He deserves better than having to think up new settings for that.

Alicia Markova

Paula Lloyd and Scott Douglas

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INFORMAL REPORT

on THE DANCERS of BALI in NEW YORK

BY EUGENE PALATSKY *PHOTOS BY JERRY DANTZIC*

Tika, Murjati, Witi and Puteri in the dressing room of the Cort Theatre.

Santha Rama Rau, the Indian lady who as written extensively of her Oriental ravels, found Bali just as beautiful a ountry as legendary descriptions of the nchanted isle had promised. "It was the eople," she wrote, "that came as some- hing of a shock."

"All the Balinese are artists . . . hey are so wise in the things that matter . . There is a security in their way of alking, an ease and directness in their onversation, great tolerance and humor their general approach."

Miss Rama Rau concluded: "I have ver seen a race as universally graceful d lovely."

A splendid sampling of this grace and veliness arrived on Broadway in Oc- ber, registered at the Bryant Hotel and ened a three-week engagement at the NTA and Cort Theatres (reviewed in ecember). New York was the first stop a U.S. tour which ended when the oup left here on December 5.

The company consisted of sixteen danc- s—eight girls, ranging in age from nine sixteen, and eight men—plus the twen- five piece *gamelan*, or orchestra, of aleran Palace, Tabanan. On their first r outside Indonesia, they had perform- in Lausanne, Switzerland, and at the lais de Chaillot in Paris before leaving America. The very first time they ap- peared on a stage was in Switzerland, and they were very puzzled about having lights on them and not on the audience.

Before one of the performances, five of the girls were assembled in the wings for the dance *Burung kelik*. They looked adorable in their gold-flowered head- dresses and colorful saris. Stage person- nel stopped working and strolled over to exchange pleasantries with the dancers in the few words of Indonesian and Eng- lish that each group had picked up. The girls could say "nylon stockings" per- fectly. Their courtesy and cheerfulness seemed to infect the entire backstage area.

Then the gongs of the gamelan rang out. The girls grew quiet and began their transmutation into performing artists — all without a sign of nervousness — as they moved to their entrance spots.

Burung kelik is a dance in which nine- year-old Ketut Witi impersonates a Bali- nese wren-like bird flirting with four but- terflies. The audience was on the wren's side. The softly turning head, fluttering fingers and dainty steps of Miss Witi easily won out. A few moments after the dance ended, Ketut bounced into an off- stage room to be interviewed.

Through an interpreter she said, "I would like to come back to New York City again and again because I am very

(over)

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DANCERS OF BALI

(Continued from page 1)

happy here." Ketut declared her admiration, in order, for the earrings she bought in a Broadway shop, for the company luncheon at the New Rochelle home of Dr. Ali Sastramidjojo, the Indonesian U.N. ambassador, and for the many ice cream cones she had consumed. Considered the bravest of the Balinese because of her defiantly leaning over the wall of the Empire State observation tower, Ketut was also proud that she alone in the company hadn't caught cold during the tour.

Ketut has already mastered *legong*, the classical Balinese dance whose perfect quality somehow reminds the Western watcher of *Les Sylphides*. At the age of five she was chosen as a pupil of Mario. Considered without contest as the most outstanding dancer and choreographer in Balinese history, Mario joined the touring company and dances the introduction to his own creation, *kebiar*, a solo work performed in the sitting position.

Now sixty-one, he said he was happy to leave Bali for the first time to meet again some of his friends around the world who had visited him in Bali.

Backstage in bejeweled headdresses, necklaces and their knee-length purple and gold *kebiar* skirts, Mario and his thirty-nine-year-old former pupil, I Gusti Ngurah Raka, spoke enthusiastically of their evening in the audience of a Portuguese ballet performance in Lausanne. The two men were enthralled with the

Tika, Murjati, Witi and Puteri on stage

first view of the ballet dancer's arm and foot movements — which Raka said he intended to incorporate into his own dancing — but they thought little of ballet facial expressions. "They don't tell as much as ours — not strong or expressive enough. In *kebiar*, where the legs are hidden under the body, dance expression depends on demonstrative arm and fin-

movements and particularly on telling facial changes.

There was some controversy as to who convinced Mario to join the tour. To John Coast, impresario of the 1952 Balinese tour of the Pliatan village company, Mario had complained, "But I am old and stiff. I cannot move. I cannot dance any more." Apparently, Mario at that time

The great Mario gets a costume assist from dancer I Gusti Dibija.

was more interested in cockfighting, Bali's national pastime, than making a tour.

Paul Szilard, the former ballet dancer and choreographer who staged the Tabanan presentation, asserted that he recruited Mario during a visit to Bali in the summer of 1956. The Indonesian impresario, Amir Sjamsuddin, also claimed the honor. At any rate, Mario was pleased with his decision. He enjoyed American beer, despite the stomach ache resulting from a quart he drank after breakfast, and happily smoked four American cigarettes during his interview. Mr. Szilard permitted him to choreograph a cockfighting dance for the company.

The tour was sponsored by Mr. Sjamsuddin and his executive secretary, Edward Sho (who graciously acted as interpreter for the New York interviews) of the Indonesian Artists Management, as a completely private enterprise project," Mr. Sho said. "Only moral support, not financial, came from the government, which was having too many political troubles at the time," he explained.

Flu shots were provided in Bali and the company left for Lausanne, where they entranced their audiences and bought plenty of overcoats and warm shoes for the tour. The Parisian visit was also successful, but many of the tropical artists suffered from the city's cold and dampness. During the air trip to New York, the plane stopped for forty-five minutes in Shannon, Ireland. "The temperature was zero," said Mr. Sho. "No one got out."

(Over)

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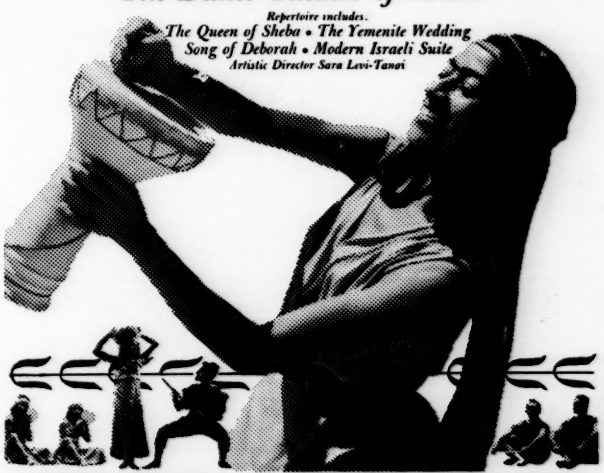

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DANCERS OF BALI

(continued from page

Upon arriving in New York, the da
ers joined AGMA — $25 initiation
plus $7.50 quarterly dues — and check
into the Bryant Hotel. The children gl
fully rode the hotel elevators up a
down until it was pointed out to th
that they were inconveniencing the op
ators. Mr. Sjamsuddin made special
rangements at the nearby China So
restaurant to feed the company. T
restaurant reported that normal Chin
food was served the dancers and mu
cians, but the beef, chicken, spare r
and rice were cooked Balinese style
with hot red peppers. The troupe of fo
five caused something of a sensation up
each arrival at the restaurant, as ma
came in costume and make-up. "Ma
never took off his lipstick," one sta
manager noted.

And they all ate together, which wo
never happen in caste-conscious B

Ketut Witi in Legong . . . .

Three of the four Balinese castes w
represented among the performers. T
company's priest, Bagus Puger, and
two dancing daughters are *Brahma*
the priestly or highest caste. I Gu
Ngurah Agung, the Tabanan prince
Kaleran Palace who accompanied
artists, and four girls, including Sag
Djegeg Murjati, a Tabanan princ
represented *Ksatriya,* the second or w
rior caste. Everyone else, even Mario a
Ketut Witi, are *Suddras,* the fourth ca
But these differences were forgotten
the tour.

The slender, twenty-three-year-
Ngurah Agung, who spoke English h
ingly but understandably, symbolized
decline of feudalism in Indonesia. He w
now a "prince of no power" in the
public of Indonesia, he said. But he w
proud of his Kaleran Palace, unusual
Bali for its electricity, modern plumb
and radios. Most dancers in Bali perfo
under oil lamps, but not in Taban
Agung was pleased, however, to see
countrymen finally dancing on a stage

"much warmer and cleaner than our arenas of pounded dirt." A canvas-like duck cloth had been spread over the hard tempered wood of the ANTA stage to make things easier for the bare-footed dancers.

Though leaving the caste system behind, the Balinese transported their Bali-Hindu religion intact. India and Bali are the only two Hindu countries in the world. Islam engulfed Java but never quite reached eastward to little Bali. But Bali has been subjected to countless theological invasions through the ages. Hinduism is combined with many other superstitions, myths and sacred principles. At the New York theatres the priest, Bagus Puger, offered blessings in hour-long ceremonies before each performance. Rice, eggs and flowers were offered to the great religious symbol, the Great Gong of the orchestra, which was often carried back to the hotel after the performance. The *gamelan* is holy to the Balinese, and each of the wood-carved gongs, metallophones and drums is believed to hold a spirit within. The Balinese step around a *gamelan* instrument, never over it. All this to ward off the ever-present *leyaks* or demons. A stumble while dancing or a cold draft in the wings is attributed to *leyaks*. These demons are creations of Rangda, the mythological-religious witch of evil who battles Barong, the animal-like symbol of good, in the dance *Tjalonarang*.

The trance dancers also have their place in this dance and in the religious picture.

. . . and in the dressing room.

(continued on page 18)

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AT THE THEATRE:

"THE MUSIC MAN"

BY LEO LERMAN

"The Music Man is coming to town," the billboards in the Philadelphia station proclaimed.

Soon after the curtain rose on *The Music Man,* when I saw it performed in Philadelphia, prior to its New York opening, I understood what those station billboards were heralding. Watching choreographer Onna White's and director Mortan Da Costa's staging of the opening number, a 1912 train ride, there was no doubt in my mind that not only had *The Music Man* come to town, but that it is here, and will be here or anyplace, as long as it wants to stay. For *The Music Man* is the happiest musical that has come to town since *My Fair Lady.* With total recall book, music, and lyrics by veteran music man, Meredith Wilson; settings and lighting by Howard Day; costumes (and such delightful, danceable clothes they are) by Raoul Pene du Bois; and expert dance arrangements by Laurence Rosenthal, this period show, in *toto,* is a treat. And the choreography is precisely what this musical called for.

Onna White, in creating dances for *The Music Man,* is, I believe, giving us her first Broadway show — that is, the first she has done entirely on her own. Born in Nova Scotia, she is now a naturalized American citizen, married to Larry Douglas *(The King and I, Pajama Game),* has two children. She began her professional life as a dancer with the San Francisco Opera Ballet Co. Her New York debut was in *Finian's Rainbow,* choreographed by Michael Kidd. Mr. Kidd took her, as his assistant, to London when he staged *Finian's Rainbow* there. Miss White also assisted him on other shows, including *Guys and Dolls.* Her experience includes dancing assignments on TV and staging jobs for such night club acts as Vivian Blaine's and the Billy Williams Quartet. For two seasons she did the New York City Center's choreography during its musicals seasons. There she did *Fanny,* and when that show was mounted in London she was again its choreographer. I give so detailed an account of Onna White's career because in *The Music Man* she immediately establishes herself as one of our more important dance directors.

The most significant portion of Onna White's training would seemingly be that gained from her association with Michael Kidd. That her *Music Man* would show a strong Kidd influence was predictable. But the unexpected has happened. Michael Kidd's training has enriched her natural choreographic talents, but not inhibited them. She shows, comparatively, less Kidd influence than Peter Gennaro and Bob Fosse show Robbins' influence. (I do not mean that Fosse and Gennaro are copycats or that Miss White is, in her first show, a stunningly original choreographer.)

But the big happy point about her effort is that she was given an assignment — to stage dances for a period (1912) American folk (the scene is rural Iowa) musical — and she has honestly realized the possibilities, almost never beclouding with over-stylization, working from within the dance forms of the period rather than from the outside cutely looking in. She does, however, commit a prevalent solecism, needlessly imposing balletic lifts where they jolt audiences out of the theatrical reality which has been carefully and artfully established. Robbins takes this theatrical privilege in *The West Side Story.* All of our major choreographers do it. But the use of formal balletic devices, or for that matter "modern" or any other patent art form idiom, for itself, unassimilated, when composing realistically will wreck a mood. In *The Music Man* the mood is so blithely maintained that Miss White's very, very minor defections are actually unimportant. Her job is wonderfully good when she sets the whole company square dancing, bunny hugging, cake walking, interpreting Delsarte, or just plain having fun with a time step and a soft shoe.

There are two big and very special numbers. A flowing and humourously detailed soft shoe "ballet" is set whisperingly in a public library (Act I). The number is titled *Marian The Librarian,* and it is the sort of number which makes theatrical dance history. The other show piece is *Seventy-Six Trombones.* In this one Miss White freely bases her choreography on the playing of band instruments and on parade movement. Actor Robert Preston leads both numbers. And what a marvelous song-and-dance man he is in his hoofing debut. And what excellent dancers and dance comedians Miss White has in her company.

The Music Man has definitely come to town. What a blessing.

Iggie Wolfington, at right, and dancers in the "Shipoopi" number of "The Music Man."

Bob Golby

Choreographer Onna White, at left, rehearses Marilyn Poudrier, Patti Nestor and Jacqueline Maria in the "Marian The Librarian" number. Other dancers in "The Music Man" are: Pixie Bowman, Alice Clift, Nancy Davis, Peggy Ann Green, Lynda Lynch, Babs Warden, Dusty Worrall, Marvin Arnold, Ronn Cummins, Robert Evans, Vernon Lusby, Gary Menteer, Tom Panko, John Sharpe, Gerald Teijelo, and Roy Wilson.

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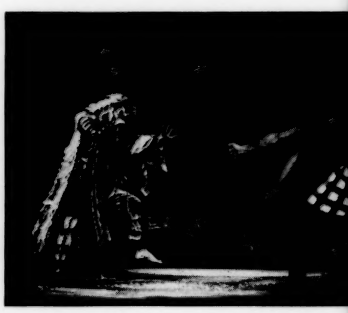
DANCERS OF BALI

(continued from page

These men, who are not really danc
are "released" into trance by the pri
incantations. The trance dancers th
selves intellectually join in this cerem
so that the trance seems largely a re
of auto-hypnosis. But it works. On st
the dancers are completely impervious
the stabs of their *krisses* or hard m
daggers. They attack Rangda, but she
is entranced against any harm, thus s
bolizing the impossibility of complet
eliminating evil. Sometimes other memb
of the company, just from watching
the wings, go into a semi-trance. Throu
more incantations the priest brings th
people out of their trances, but even
him this isn't always easy.

After a while, nothing was surpris
about these people. Tom Skelton, st
manager for the tour (and a DAN
Magazine contributor), said, "It's a sh



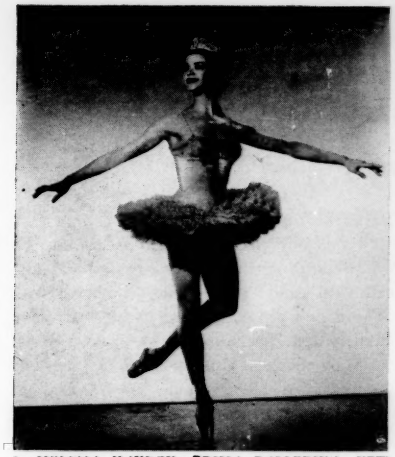
The Trance Dancers were truly in tra

delight to work with theim. All of th
concentrate and work so hard. They
all completely devoted to their art. Eve
one is cooperative. No one is temperam
tal."

Truce The, the pretty Javanese n
rator at each performance, was equa
thrilled over working in this compa
A former UN worker in Jakarta, M
The was chosen for the job because
her knowledge of Bali, her interest
theatre and dance and her perfect co
mand of English, though this was
first trip to the West.

(continued on page

"BALLET TEACHERS THRILLED AT PREVIEW OF DANCE FILMS"



1. *MELISSA HAYDEN, PRIMA BALLERINA. NEW YORK CITY BALLET CO. IN A SCENE FROM THE NUTCRACKER.*

2. *NINA NOVAK, PRIMA BALLERINA OF THE BALLET RUSSE DE MONTE CARLO AS ODILE IN THE FAMOUS BLACK SWAN PAS DE DEUX.*

3. *MICHAEL MAULE, PREMIERE DANSEUR OF THE METROPOLITAN OPERA BALLET & SOUTH AFRICAN BALLERINA JO ANNA IN "DON QUIXOTE."*

4. *LOIS SMITH AND DAVID ADAMS, PRIMA BALLERINA AND PREMIER DANSEUR OF THE NATIONAL BALLET OF CANADA IN THE SNOW QUEEN, PAS DE DEUX FROM THE NUTCRACKER.*

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Starring Melissa Hayden, Nina Novak, Michael Maule, Lois Smith, David Adams and Jo Anna, the films are the pas de deux and solos from all the major ballet classics and are being offered for sale for the first time at popular prices ranging from $12.95 to $29.95 per subject.

Everyone agreed that since every step and gesture is clearly shown and there is a beautiful sound track on the film, they will provide a tremendous source of choreographic material for the teacher, a wonderful inspiration to students, and a MUST for every ballet studio to own.

Of special interest was the announcement of a unique plan whereby studio owners and operators can acquire a complete set of these exciting films—(a $700 value)—at virtually no cost to themselves. This marvelous plan can be arranged to include a personal appearance by one of the great stars of this series at studios wishing to take advantage of this opportunity.

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LETTERS TO THE EDITOR

Dear Editor:

First, our thanks and appreciation for your handsome December spread on Ann Halprin and our Dance Co-operatives. There is a point, however, which, if clarified, would probably be of great interest to your readers, since we believe that the co-operative idea, which has worked so well here, can also be successful in other places. (Several thriving dance co-ops are functioning independently of ours in nearby areas.)

Ann Halprin, who initiated our Dance Co-ops ten years ago, is not a private teacher, as you call her, in the usual sense of the word, since we, the parents of a non-profit organization, engage Mrs. Halprin to serve as our faculty director and as one of our teachers. She has no business obligations or management headaches, therefore her full attention can be devoted to pure teaching and the artistic aspects of dance. . . .

Mrs. Myrtle Black, Chmn.
The Twin Cities Dance Co-op
of Marin County, Calif.

Dear Editor:

We live in a free land. Therefore Miss Brundage is entitled to her own opinion. But I, and I'm sure there are many others, disagree with her "Balletic Warhorses—Retire!" If the classics are so unrewarding and so out-of-date, why do people go to see them again and again? . . . When they are danced as they should be—grandly—they are a wonderful spectacle. Until modern ballet comes up with a substitute, long may they live.

Sally Broad
Fayetteville, N. Y.

on the cover . . . Festive as the sparkle of New Year's Eve champagne, as the good wishes we have for all our friends and colleagues everywhere, is artist Andy Warhol's gay conceit, designed especially for this month's cover.

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Dear Editor:

I'm sure you have had many letters of rebuttal and agreement to Miss Brundage's intelligent open letter. As a singer I feel that retiring the so-called "warhorses" of ballet would be about the same as ceasing to play the music of Mozart and Beethoven, throwing away most sculpture and painting, and tossing *La Boheme* and *Aida* out of the operatic repertoire.

We don't produce any art, including music and dance, in quite the same way as it was done when *Swan Lake* was premiered or when Beethoven's *Ninth Symphony* was composed, but we do, thanks to them in the past, produce art today . . .

It's not in the least important whether or not Prince Siegfried had a mother complex. Perhaps it would be in a modern ballet, but not in *Swan Lake.* And it is possibly true that in our psychologically minded era the balletic classics are not "mature." But they gain new life each time they are danced. The dancer, through movement, translates these works into vibrant humanity — ever new, ever fresh.

. . . Don't put the classics out to pasture. They're too important to us.

Arden Virginia Anderson
Rye, N. Y.

(continued on page 90)

Chita Rivera and Tony Mordente, of B'way's "The West Side Story," were toasted by their choreog.-dir. Jerome Robbins (left) at a reception he gave for the couple following their Dec. 1 wedding. The dancers, who met in the show, play a pair of juvenile delinquents from opposing warring gangs. But they obviously get along well off-stage.

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10:15 a.m. — BALLET — Dick Nordt
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11:45 a.m. — TAP — Vincent Carbone
12:30 p.m. — L U N C H
1:30 p.m. — LATIN AMERICAN — Louis W. Bennett
2:15 p.m. — ENGLISH WALTZ — Alex & Mona Desandro
3 p.m. — FOLK & MIXERS — Michael Herman
3:45 p.m. — TEEN-AGE — Bill De Formato
4:30 p.m. — BUSINESS MEETING

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DATES FOR 1958

JANUARY

S	M	T	W	T	F	S
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5	6	7	8	9	10	11
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January 26th — Asso. Meeting & Material Session

APRIL

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April 13th — Asso. Meeting & Material Session

JULY

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July 7th - 17th — Training School
July 18th and 19th — Pre-Convention Ball Room
July 20th - 25th — CONVENTION

OCTOBER

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October 12th — Asso. Meeting & Material Session
October 25th and 26th — Southeastern Regional Convention

NOVEMBER

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November 30th — Annual Thanksgiving Material Session and Meeting

LOOKING AT TELEVISION

WITH ANN BARZEL

At this stage of its development, television could well go the way of 3D movies. The novelty has worn off, and millions of viewers have arrived at the take it or leave it stage. The regular program with its stereotyped format and repetitive material has palled. It is the special show, the one-shot production that can lure a nation-wide audience. These are really the best entertainment on the air. Specials are very expensive. They come in color, have big name stars and choreographers. (Sometimes there are no dancers for the choreographers to work with, but the credit line gives tone to the show. It's like having a Cadillac parked on your driveway.)

The General Motors Show, *Pied Piper*, and *Annie Get Your Gun* were the big specials of the month. The first (NBC-Nov. 17) offered the most in dance. John Butler was the choreographer and his dance cast was headed by Bambi Linn, Chita Rivera and Jacques d'Amboise. The frankly sentimental theme of the show, based on the joy derived from a more keen awareness of living, lent itself to dance. Admittedly the dances were not so exciting as the water sequences—color shots of rain, a river, the sea, drops of water on a rose, a boy wading, water in a crystal clear goblet. But Bambi Linn lifted high in a flowing arabesque, Jacques d'Amboise fiercely strong in a series of jumps, Chita Rivera—a vibrant challenge in a daring red dress—and the sweetness of first love spread over a great space by clear-eyed young people—these were a wonderful part of the show. Dance was used most extensively in the section extolling love. A vocalist warbled popular ditties along with dances, as if they needed captions. Or—perish the thought—were those excellent dances illustrating the silly songs? The dances commanded serious attention and honest consideration.

Van Johnson, credited with two roles in the spectacular *Pied Piper* of Nov. 26, must have had an uncredited double. The opening scene, in which the Piper slithered head first down a gnarled tree and danced in grands jetés to his own piping, was an excellent solo, and beyond the ability of a movie star, even if he is an ex-chorus boy. The rest of the show's choreography was credited to Ward Ellis, and was mostly the "integrated" material for large groups that helps a show but does not mean much as dance. Not much else could be done in the general plan of this production, but the theme of *Pied Piper* could have lent itself to a production that could be almost a ballet.

I missed most of *Annie Get Your Gun* (Nov. 27-NBC), but for the record can report charming performances by Susan Luckey and Kelly Brown as the young lovers. Kelly Brown is seen every week with Peter Conlow and often a couple of other boys as contrast and pacemakers on the Patrice Munsel Show. On Nov. 15 this group postured expressively in Spanish style while the star sang *I Feel Pretty*. The slow motion card game and brawl on Nov. 29 was done very well by the boys. Danny Daniels is choreographer.

Peter Gennaro did the most original dance of the month on The Big Record (the Polly Bergen Show) of Nov. 16. Gennaro directed himself in a jazz routine by blowing a whistle. The signal not only changed the step but caused the camera to change angles and effects. Once he became three figures. A shrill blast wiped out the upper bodies and three pairs of legs cavorted with one set of arms. It was a clever number and seemed too short, a desirable effect in any medium.

The same show boasted Kay Kendall in an English music-hall routine. She was surrounded, aided and adored by a group of eight men dancers. Remember way back when dancing, like pink, was for girls. Well, times have changed. The girls still wear pink, but they sing. The boys dance, usually in fours and round and about the domineering damsel.

Rosemary Clooney has four knights dancing in attendance on Thursday nights. Polly Bergen had eight for a Cha-Cha arranged by James Starbuck for Dec. 7. On Nov. 23 Lu Ann Sims on the Ed Sullivan Show did a Chalypso with four boys. They partnered up with four chairs to give it a snappy finish. Chairs are so accommodating for sitting down or dancing 'round. And Giselle MacKenzie and Caesar Romero did a "painful" mambo, with the four Curfew Kids for decor.

There is a trend in some quarters to revive old-fashioned variety acts. In dance that means acrobats. contortionists, tap dancers. Sullivan isn't aware that they were ever out, for he has been presenting them right along. Once in a while he gets something sensational like Holger and Dolores, seen on Nov. 24. Dolores, an acrobat contortionist in toe shoes, has clean-cut positions and line that give evidence of dance training other than acrobatics. Holger must be pretty steady to lift her straight or curled up. The Molidor Trio on the same program center around a loose-limbed contortionist who acts like a rag doll. I was interested that when he took a bow he explained that his ability to tie himself in knots was due to training. There is no such thing as born with loose limbs, said he.

Was it an effort to be like everybody that prompted Trini Reyes to desert her spirited Flamenco work and ape the common herd in a tap dance on the Big Record of Nov. 20? It was a good tap dance and related to *zapateado*.

Tap dancer Elaine Dunn has been dancing regularly and loudly on the Eddie Fisher Show. On Nov. 12 she danced a tribute to Bill Robinson. A couple of other Robinsons (mixed duo) did some slick hoofing on the Paul Winchell Show of Dec. 8. Part of the time the camera turned them on a slant, probably because their costumes had diagonal stripes.

For the New Year I wish for Ernie Flatt that *Jailhouse Rock* sink below the first ten hits. He deserves better than having to think up new settings for that.

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INFORMAL REPORT
on THE DANCERS of BALI in NEW YORK

BY EUGENE PALATSKY *PHOTOS BY JERRY DANTZIC*

Tika, Murjati, Witi and Puteri in the dressing room of the Cort Theatre.

Santha Rama Rau, the Indian lady who has written extensively of her Oriental travels, found Bali just as beautiful a country as legendary descriptions of the enchanted isle had promised. "It was the people," she wrote, "that came as something of a shock."

"All the Balinese are artists . . . They are so wise in the things that matter . . . There is a security in their way of walking, an ease and directness in their conversation, great tolerance and humor in their general approach."

Miss Rama Rau concluded: "I have never seen a race as universally graceful and lovely."

A splendid sampling of this grace and loveliness arrived on Broadway in October, registered at the Bryant Hotel and opened a three-week engagement at the ANTA and Cort Theatres (reviewed in December). New York was the first stop on a U.S. tour which ended when the group left here on December 5.

The company consisted of sixteen dancers—eight girls, ranging in age from nine to sixteen, and eight men—plus the twenty-five piece *gamelan*, or orchestra, of Kaleran Palace, Tabanan. On their first tour outside Indonesia, they had performed in Lausanne, Switzerland, and at the Palais de Chaillot in Paris before leaving for America. The very first time they appeared on a stage was in Switzerland, and they were very puzzled about having lights on them and not on the audience.

Before one of the performances, five of the girls were assembled in the wings for the dance *Burung kelik*. They looked adorable in their gold-flowered headdresses and colorful saris. Stage personnel stopped working and strolled over to exchange pleasantries with the dancers in the few words of Indonesian and English that each group had picked up. The girls could say "nylon stockings" perfectly. Their courtesy and cheerfulness seemed to infect the entire backstage area.

Then the gongs of the gamelan rang out. The girls grew quiet and began their transmutation into performing artists — all without a sign of nervousness — as they moved to their entrance spots.

Burung kelik is a dance in which nine-year-old Ketut Witi impersonates a Balinese wren-like bird flirting with four butterflies. The audience was on the wren's side. The softly turning head, fluttering fingers and dainty steps of Miss Witi easily won out. A few moments after the dance ended, Ketut bounced into an offstage room to be interviewed.

Through an interpreter she said, "I would like to come back to New York City again and again because I am very

(over)

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DANCERS OF BALI

(Continued from page 11)

happy here." Ketut declared her admiration, in order, for the earrings she bought in a Broadway shop, for the company's luncheon at the New Rochelle home of Dr. Ali Sastramidjojo, the Indonesian UN ambassador, and for the many ice cream cones she had consumed. Considered the bravest of the Balinese because of her defiantly leaning over the wall of the Empire State observation tower, Ketut was also proud that she alone in the company hadn't caught cold during the tour.

Ketut has already mastered *legong*, the classical Balinese dance whose perfect quality somehow reminds the Western watcher of *Les Sylphides*. At the age of five she was chosen as a pupil by Mario. Considered without contest as the most outstanding dancer and choreographer in Balinese history, Mario joined the touring company and dances the introduction to his own creation, *kebiar*, a solo work performed in the sitting position.

Now sixty-one, he said he was happy to leave Bali for the first time to meet again some of his friends around the world who had visited him in Bali.

Backstage in bejeweled headdresses, necklaces and their knee-length purple and gold *kebiar* skirts, Mario and his thirty-nine-year-old former pupil, I Gusti Ngurah Raka, spoke enthusiastically of their evening in the audience of a Portuguese ballet performance in Lausanne. The two men were enthralled with their

Tika, Murjati, Witi and Puteri on stage.

first view of the ballet dancer's arm and foot movements — which Raka said he intended to incorporate into his own dancing — but they thought little of balletic facial expressions. "They don't tell as much as ours — not strong or expressive enough. In *kebiar*, where the legs are hidden under the body, dance expression depends on demonstrative arm and finger

movements and particularly on telling facial changes.

There was some controversy as to who convinced Mario to join the tour. To John Coast, impresario of the 1952 Balinese tour of the Pliatan village company, Mario had complained, "But I am old and stiff. I cannot move. I cannot dance any more." Apparently, Mario at that time

The great Mario gets a costume assist from dancer I Gusti Dibija.

was more interested in cockfighting, Bali's national pastime, than making a tour.

Paul Szilard, the former ballet dancer and choreographer who staged the Tabanan presentation, asserted that he recruited Mario during a visit to Bali in the summer of 1956. The Indonesian impresario, Amir Sjamsuddin, also claimed the honor. At any rate, Mario was pleased with his decision. He enjoyed American beer, despite the stomach ache resulting from a quart he drank after breakfast, and happily smoked four American cigarettes during his interview. Mr. Szilard permitted him to choreograph a cockfighting dance for the company.

The tour was sponsored by Mr. Sjamsuddin and his executive secretary, Edward Sho (who graciously acted as interpreter for the New York interviews) of the Indonesian Artists Management, as a "completely private enterprise project," Mr. Sho said. "Only moral support, not financial, came from the government, which was having too many political troubles at the time," he explained.

Flu shots were provided in Bali and the company left for Lausanne, where they entranced their audiences and bought plenty of overcoats and warm shoes for the tour. The Parisian visit was also successful, but many of the tropical artists suffered from the city's cold and dampness. During the air trip to New York, the plane stopped for forty-five minutes in Shannon, Ireland. "The temperature was zero," said Mr. Sho. "No one got out."

(Over)

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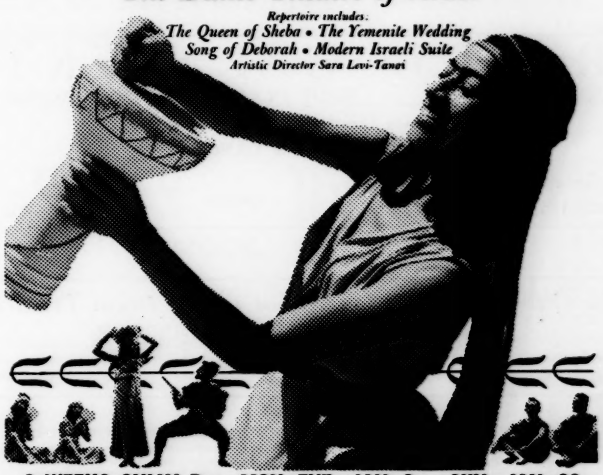

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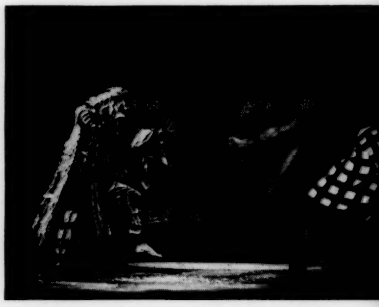
DANCERS OF BALI

(continued from page 15)

These men, who are not really dancers, are "released" into trance by the priest's incantations. The trance dancers themselves intellectually join in this ceremony so that the trance seems largely a result of auto-hypnosis. But it works. On stage the dancers are completely impervious to the stabs of their *krisses* or hard metal daggers. They attack Rangda, but she too is entranced against any harm, thus symbolizing the impossibility of completely eliminating evil. Sometimes other members of the company, just from watching in the wings, go into a semi-trance. Through more incantations the priest brings these people out of their trances, but even for him this isn't always easy.

After a while, nothing was surprising about these people. Tom Skelton, stage manager for the tour (and a DANCE Magazine contributor), said, "It's a sheer



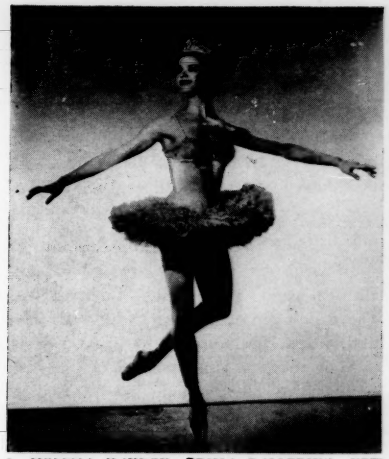
The Trance Dancers were truly in trance.

delight to work with theim. All of them concentrate and work so hard. They're all completely devoted to their art. Everyone is cooperative. No one is temperamental."

Truce The, the pretty Javanese narrator at each performance, was equally thrilled over working in this company. A former UN worker in Jakarta, Miss The was chosen for the job because of her knowledge of Bali, her interest in theatre and dance and her perfect command of English, though this was her first trip to the West.

(continued on page 81)

"BALLET TEACHERS THRILLED AT PREVIEW OF DANCE FILMS"



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Ballet teachers, studio owners and Managers attending the D.M. of A., D.E.A., and N.A.D.A.A. conventions in New York, Boston and Florida last month were delighted with the premiere showings of Frank J. Hale's 16mm films of the ballet classics entitled "Great Moments of the Dance."

Starring Melissa Hayden, Nina Novak, Michael Maule, Lois Smith, David Adams and Jo Anna, the films are the pas de deux and solos from all the major ballet classics and are being offered for sale for the first time at popular prices ranging from $12.95 to $29.95 per subject.

Everyone agreed that since every step and gesture is clearly shown and there is a beautiful sound track on the film, they will provide a tremendous source of choreographic material for the teacher, a wonderful inspiration to students, and a MUST for every ballet studio to own.

Of special interest was the announcement of a unique plan whereby studio owners and operators can acquire a complete set of these exciting films—(a $700 value)—at virtually no cost to themselves. This marvelous plan can be arranged to include a personal appearance by one of the great stars of this series at studios wishing to take advantage of this opportunity.

Those interested should write immediately for complete information, and a brochure to "Great Moments of the Dance Inc., P.O. Box 486, Palm Beach, Fla.

3. *MICHAEL MAULE, PREMIERE DANSEUR OF THE METROPOLITAN OPERA BALLET & SOUTH AFRICAN BALLERINA JO ANNA IN "DON QUIXOTE."*

4. *LOIS SMITH AND DAVID ADAMS, PRIMA BALLERINA AND PREMIER DANSEUR OF THE NATIONAL BALLET OF CANADA IN THE SNOW QUEEN, PAS DE DEUX FROM THE NUTCRACKER.*

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LETTERS TO THE EDITOR

Dear Editor:

First, our thanks and appreciation for your handsome December spread on Ann Halprin and our Dance Co-operatives. There is a point, however, which, if clarified, would probably be of great interest to your readers, since we believe that the co-operative idea, which has worked so well here, can also be successful in other places. (Several thriving dance co-ops are functioning independently of ours in nearby areas.)

Ann Halprin, who initiated our Dance Co-ops ten years ago, is not a private teacher, as you call her, in the usual sense of the word, since we, the parents of a non-profit organization, engage Mrs. Halprin to serve as our faculty director and as one of our teachers. She has no business obligations or management headaches, therefore her full attention can be devoted to pure teaching and the artistic aspects of dance. . . .

Mrs. Myrtle Black, Chmn.
The Twin Cities Dance Co-op
of Marin County, Calif.

Dear Editor:

We live in a free land. Therefore Miss Brundage is entitled to her own opinion. But I, and I'm sure there are many others, disagree with her "Balletic Warhorses—Retire!" If the classics are so unrewarding and so out-of-date, why do people go to see them again and again? . . . When they are danced as they should be —grandly—they are a wonderful spectacle. Until modern ballet comes up with a substitute, long may they live.

Sally Broad
Fayetteville, N. Y.

on the cover . . . Festive as the sparkle of New Year's Eve champagne, as the good wishes we have for all our friends and colleagues everywhere, is artist Andy Warhol's gay conceit, designed especially for this month's cover.

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Dear Editor:

I'm sure you have had many letters of rebuttal and agreement to Miss Brundage's intelligent open letter. As a singer I feel that retiring the so-called "warhorses" of ballet would be about the same as ceasing to play the music of Mozart and Beethoven, throwing away most sculpture and painting, and tossing *La Boheme* and *Aida* out of the operatic repertoire.

We don't produce any art, including music and dance, in quite the same way as it was done when *Swan Lake* was premiered or when Beethoven's *Ninth Symphony* was composed, but we do, thanks to them in the past, produce art today . . .

It's not in the least important whether or not Prince Siegfried had a mother complex. Perhaps it would be in a modern ballet, but not in *Swan Lake*. And it is possibly true that in our psychologically minded era the balletic classics are not "mature." But they gain new life each time they are danced. The dancer, through movement, translates these works into vibrant humanity — ever new, ever fresh.

. . . Don't put the classics out to pasture. They're too important to us.

Arden Virginia Anderson
Rye, N. Y.

(continued on page 90)

Chita Rivera and Tony Mordente, of B'way's "The West Side Story," were toasted by their choreog.-dir. Jerome Robbins (left) at a reception he gave for the couple following their Dec. 1 wedding. The dancers, who met in the show, play a pair of juvenile delinquents from opposing warring gangs. But they obviously get along well off-stage.

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RECORDS FOR DANCE

A new disc named *Pavlova Ballet Favorites* (Angel 3554) may well bring a superior sneer to the young contemporary sophisticate, especially when the musical contents are examined. Here are one ballet—*Autumn Leaves* (Chopin)—and five divertissements — Pavlova's *Gavotte* (Lincke), *Russian Dance* (Tchaikovsky), *The Swan* (Saint-Saëns), *Bacchanale* (Glazunov) and the Grand Adagio from Act I of *Sleeping Beauty* (Tchaikovsky). Efrem Kurtz conducts the Philharmonic Orchestra on this disc.

But the sum of the contents is more than the sum of the music. Pavlova, who died in 1931, is not a remote figure from the past. How many American dancers she inspired on her tours in this country! How many little girls, aspiring ballerinas all, dragged their parents to see the great Pavlova! We remember one such little girl who sat, thrilled far beyond speech, in a Los Angeles auditorium, watching the greatest (and, if truth must be told, the only) dancer she had seen up to then. We remember her reaction to visions of a wispy figure in autumn-colored chiffon; to gorgeous arabesques that were never strained; to a plastic line that was perfection; to a beautifully-curved arch of the foot, with the toe tapering to almost a true point.

We remember the simple little gavotte by the Prussian-born Viennese musician, Joseph Lincke. We well knew the music, to our surprise, because we had sung it with these inspired words: "Glow, little glow worm, glimmer, glimmer." And the music became pure magic when Pavlova stepped from the wings in her satin poke bonnet, satin gown and high-heeled pointed slippers. With a gallant partner (how handsome! how elegant!) she proceeded to point, point and *pas de bourrée*.

And then there was the great *pièce de*

BY ROSALYN KROKOVER

résistance, for which we all waited (for had we too not danced it in school?) This was, of course, *The Dying Swan.* We followed this delicate dance breathlessly, putting ourselves in Pavlova's place, moving with her and dying with her a little bit. The *Russian Dance* and the *Bacchanale* remain less vivid, and memory has passed us by on the *Sleeping Beauty* Adagio. But memory has not passed us by on the vision that was Pavlova, and it is to those who carry the vision that this disc is addressed.

Pavlova made her debut in this country at the Metropolitan Opera House on Feb. 28, 1910, and chose *Coppélia* for the occasion. Almost simultaneously with the disc of *Pavlova Ballet Favorites* comes the first full-length recording of the remarkable Delibes score in a ravishing performance by the Orchestre de la Suisse Romande conducted by Ernest Ansermet (London LL 1717/18). The score of *Coppélia* is complete except for two tiny cuts—a few repeated measures in the Act I Valse and some measures in the final act. What delightful music this is! And, thanks be, it receives a pluperfect performance. Ansermet is an old hand at ballet conducting. He figured prominently in the Diaghilev days, and here he pours forth all of his years of experience and wisdom. The recorded sound is exceptionally realistic, bringing out Ansermet's (and Delibes') delicate coloring.

Along with the New York City Ballet Company's *Nutcracker* season comes a brand new recording of the complete ballet, even the chorus in the last act is included, performed by Artur Rodzinski and the Philharmonic Symphony Orchestra of London (Westminster 1205, 2 discs). Rodzinski's name is not one normally associates with the ballet, but he offers a lively, if somewhat fast, reading.

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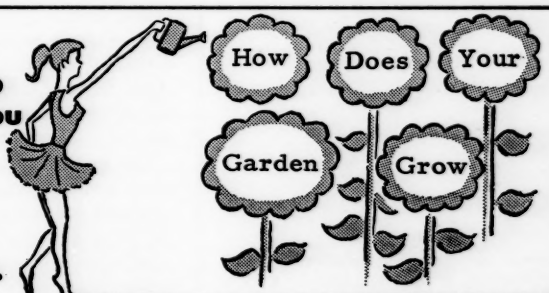

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REVIEWS

BY DORIS HERING

The New York City Ballet
New York City Center
November 19 - December 10, 1957

They say it takes ten years to make a dancer. And the same must hold true for a dance company. For, as it approaches its first decade, the New York City Ballet is vindicating Artistic Director George Balanchine's dream. His image of the American dancer — long limbed, free, athletic, yet courtly—has blossomed forth this season with accumulated clarity.

Only three of the company's scheduled nine weeks have passed. But we have already encountered a freshet of significant dancing — soloists whirling radiantly through space; pas de deux unfolding with sweet effortlessness; ensembles wonderfully sensitized. We are constrained at this point to talk only about the new works. But, actually, every work has acquired an added sheen.

The season's most important premiere (Dec. 1) was the Balanchine-Stravinsky *Agon*. It was Balanchine's triumph, for he not only revealed the Stravinsky score, he gave it a continuity that it lacked.

The music had a spread sound. Instruments awoke in various parts of the large orchestra and uttered isolated phrases. But the dancers, sometimes in counterpoint, sometimes in unison, were related by a steady inner current. The dance designs grew, not as a formal flower grows — undeviatingly, but the way a vine grows — with an exploring grace of its own.

Agon opened with four boys (Todd Bolender, Roy Tobias, Jonathan Watts, and Arthur Mitchell) standing stalwartly in fourth position, facing upstage. It was a masculine image, quiescent yet ready for action, and perhaps reflective of the title (an Agon is an athletic contest).

One by one, they turned, extending their legs forward in a bold strut. And finally they strode about with arms swinging, parallel, from side to side. All through *Agon* there was a much more clearly defined contrast between male and female movement than one usually finds in Balanchine's choreography.

A sharp "plunk" in the orchestra, and the girls were there, first four, then eight. The whole stage seemed full of figures briskly zig-zagging like a crowd in a railway terminal. They finished kneeling or standing as in a huge family portrait, with each dancer resting a hand on his own opposite shoulder.

Insistence among the drums, and Todd Bolender, Barbara Walczak, and Barbara Milberg burst into a pas de trois. We particularly enjoyed the aware way in which Mr. Bolender modified his naturally loose-jointed style to match that of the girls. And his solo, with the turned-in-leg motif, mingled wit and quiet authority.

Although there was no deliberately "funny" dancing in *Agon*, its sophisticated texture was lightly burnished with wit. In the trio for Melissa Hayden, Roy Tobias, and Jonathan Watts, the boys supported her in a grand attitude and then casually let go. And after Miss Hayden finished a gruelling solo full of rapid hip-articulations, she brightly snapped her fingers as if to say, " 'Twas nothing!"

Balanchine's understanding of the dancing body, especially the female body, is endless. Both Melissa Hayden and Diana Adams are exceptionally flexible. But in each, Balanchine gave the flexibility an entirely different coloration.

Miss Hayden's partners lifted her in huge strides in mid-air or turned her in high-high arabesques. But they did not give the effect of manipulating her body. The flexibility was used dynamically.

But in the ensuing duet for Diana Adams and her magnificent partner, Ar-

V. Sladon

Jacques d'Amboise, as Apollo, guides his muses (l. to r., Maria Tallchief, Patricia Wilde, and Melissa Hayden) in the revival of Balanchine's "Apollo."

thur Mitchell, the motivation came always from Mr. Mitchell. Miss Adams was his lovely, pliant, intentionally passive doll.

Their dance was a constant play of physical contrasts . . . complicated movement against simple movement, rounded movement against angulated movement. Mr. Mitchell propelled her body about his. He placed her in an arabesque with the raised leg finally folding against his chest, her foot crooking under his chin. He knelt and Miss Adams floated fishlike over his shoulders and head and down his chest. He poised her body in semi-flight and stretched out on the floor to admire it.

Suddenly they were surrounded by the entire company. But, ultimately, *Agon* returned to its initial image of four males.

Though complex in line, *Agon* was not in the least baroque. Throughout it was a virile and intellectually stimulating work. And it promises new rewards with every viewing . . . just as Balanchine's *Apollo* offers new rewards now, after thirty years of existence.

Apollo is an incredibly lovely ballet. It blends the artistic affirmation of a young choreographer and a poetic synthesis of the search for manhood. The work was revived this season for Jacques d'Amboise, and a wise idea that was. For, like Apollo, he is on his way to achieving full power as an artist, but he is still appealing in his young manhood.

Mr. d'Amboise approached the role of the boy-god from instinct, rather than rote or tradition. And his instinct was always right, from the baffled contraction of his torso after he whirled out of his swaddling bandages, to his final drawing up tall prior to leading the muses to Olympus.

As he played the lute, his first contact with art, he seemed gauche and boyish. Yet there was nobility in the sweeping curve of his arm. And his principal solo was at once gentle and powerful, with the arms strongly raised, the leaps free and catlike, the hands opening and closing as though he were learning the air about him.

And when he danced with his favorite muse, Terpsichore, he lifted her boldly yet tenderly, leaned her body against his in flight, held out his hands to cup her elbows and rest his cheek on her upturned hands — a gesture that was later to be repeated with the three muses.

For us, the only minor flaw in *Apollo* lies in the solos for Polyhymnia (Patricia Wilde) and Calliope (Melissa Hayden). They have a gestural literalness that we have always found somewhat unrelated to the lofty simplicity of the rest.

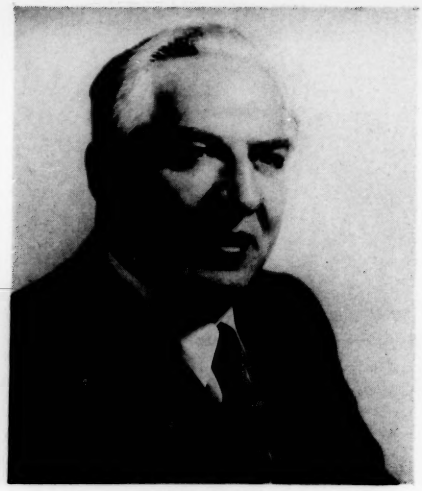
But the passages for Terpsichore have a pearly clarity, especially in the use of the arms and upper body. And never have we seen Maria Tallchief perform so resplendently. A new aura of mystery seems to have penetrated her dancing, without in the least distorting her impeccable musicality.

So often, a final procession-up-a-staircase verges on the cliché. But when Apollo led his muse-playmates upward, one could easily believe that they would reach Olympus shining in the starry sky.

"Do-si-do and around you go. Men in the center, women in back. Make your feet go wickety-wack." Words like these would seem to be strange bedfellows for two Vivaldi Concerti Grossi and a Corelli Suite for Strings. And yet there they were, happily welded in Balanchine's second premiere, *Square Dance* (Nov. 21).

At first viewing, the work seemed like an arbitrary combining of seemingly disparate elements. But by the second time, all the elements had been buffed into place, with the filigree music and Elisha Keeler's homespun square dance calling

(Continued on page 68)



Rudolf Orthwine

A MESSAGE FOR THE NEW YEAR

The nineteenth and twentieth centuries have been a time of dramatic progress in the world of science. There have been great strides in the cure and prevention of disease, the reduction of manual labor, the conquest of air and space. The prodigious innovations recorded by science make one feel that there is nothing the human mind cannot decipher, nothing that it cannot create, with the exception of time and space — and life itself.

And yet in this atmosphere of miraculous progress there is a missing element. We have not learned how to live with each other in happiness and peace.

Right now, mankind has reached a solemn time of decision. The man-made satellite and the arms race have forced us to a choice between self-destruction and boundless achievement. We must make that choice, by discontinuing the manufacture of atomic weapons — by diverting the energy to the improvement of public health — by supplying the backward countries with modern farming equipment and modern methods of soil reclamation.

A more enlightened leadership is needed. With our immense reservoirs of incentive, initiative, and knowledge, there must not be privation anywhere in the world. And the problems of over-production and of deprivation can be brought into balance. With this in mind, it is up to us to support to the fullest the United Nations program.

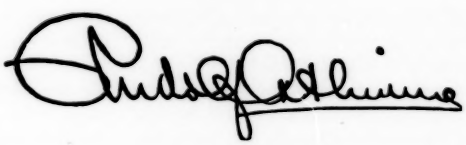
And there must be a new awareness of the reasons for human behavior. We must understand where greed comes from — why people hate — why they lust for power — why they are victimized by superstition and distrust. We must begin with our children, teaching them to act with kindness and respect. We must see to it that they receive the kind of education that implies not only knowledge, but maturity and the capacity to live cooperatively.

The feeling of fellowship, of mutual respect and cooperation, is all too alien in many areas of human endeavor. But it does permeate the world of art. The artist speaks a language that has not yet been mastered by science and politics. When foreign performers — an Emil Gilels, a Shanta Rao, an Inbal — come to this country, a new bond of understanding is forged. And when a Jan Peerce goes to Russia or a Ballet Theatre to Brussels, the feeling is reciprocated.

DANCE Magazine likes to feel that it has a part in fostering the image of understanding and of keeping that image bright and constant. And I know that we shall try to continue doing so during 1958.

Every good wish for the New Year,

Sincerely,



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Herb Flatow

MEET HERBERT ROSS

Brilliant Young Choreographer with an Off-Beat Style

BY LAURA CLANDON

Herbert Ross has twice succeeded in standing the ballet world on its ear. The first time was eight years ago at the Hunter College premiere of his startling ballet, *Caprichos.* The second time was last February at the Phoenix Theatre where his poisonously fascinating *The Maids* and lyrical, lovely *Paean* were performed. Between these two occasions Mr. Ross has choreographed Broadway musicals like *A Tree Grows in Brooklyn* and *House of Flowers,* has done television shows for Milton Berle, Martha Raye, Patti Page, Jerry Lester, and has created nightclub acts for such personalities as Patrice Munsell, Margo and Eddie Albert, and Jerry Lewis. Through it all, Herbert Ross has remained what he always was — serious and thoroughly artistic.

At first sight, with his long, lean body, craggy face and thick-rimmed glasses, he looks like a college professor or a stand-in for Arthur Miller. Ross is also soft-spoken, very articulate and modest — noteworthy qualities in his profession.

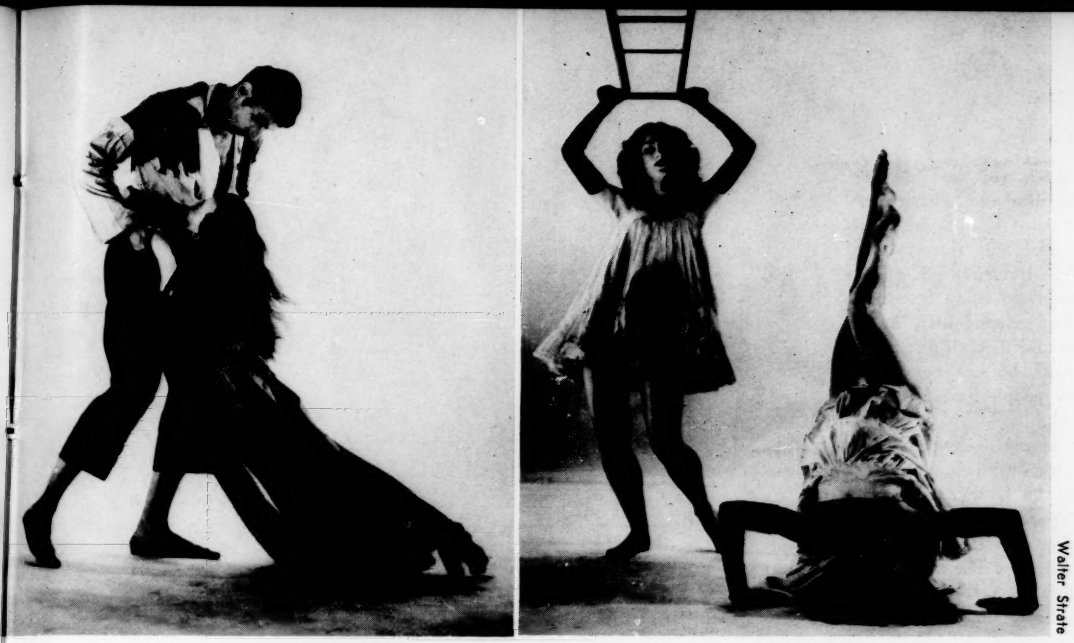
At the present writing, the thirty-one-year-old choreographer has two jobs, each a plum in its own theatrical world. He is doing the choreography for a new Broadway musical, *Body Beautiful,* and is preparing a new production of *Paean* for The American Ballet Theatre's 1958 spring season (it may also be included in Ballet Theatre's projected summer tour to the Soviet Union).

How did he arrive at this juncture?

The road has been an especially twisted one. Herb Ross was born in Brooklyn, raised in Miami, and at the age of sixteen, found himself once again in New York, an orphan and completely on his own. He had started acting in local and school groups while still in Miami, and he claims he can't remember when he was not interested in the theater. In New York, he was fortunate enough to meet the painter, Hubert Landau, who became his intellectual mentor and opened to him the worlds of literature, music, painting and dancing. Becoming interested in modern dance, Ross studied with Doris Humphrey and as his interest and enthusiasm widened, he went on to study ballet, too, with Helene Platova and Caird Leslie. Painting and drawing also claimed much of his time. To support himself, he started working as a show dancer, first in places like the Roxy ("Thank goodness, they always wanted tall boys") and later in Broadway musicals such as *Bloomer Girl, Beggar's Opera,* and *Look, Ma, I'm Dancing.* However, jobs were not regular and Mr. Ross had some real rough going. ("There were times when I was reduced to stealing salads from cafeterias.")

In 1949 came the chance to create *Caprichos,* the idea for which grew out of an accident. While dancing in Chicago that autumn with Ballet Theatre, he broke his ankle. This gave him plenty of leisure time, much of which he spent hobbling around the Goya exhibition then showing there, especially among the etchings. Thrilled and stimulated by what he saw, he wanted to transform his feelings into dance forms. Back in New York he worked on the ballet for the Choreographer's Workshop. Its stark emotion-filled movement caught much of the bitterness of the Goya etchings. Shortly after its showing at Hunter College, *Caprichos* was added to the repertoire of Ballet Theatre.

However, even after this, though some opportunities came his way, eating was



Walter Strate

In 1949 Ross was Goya-inspired to create "Caprichos" for his own company, thanks to a broken ankle. Shortly after its premiere, the ballet was added to the repertoire of Ballet Theatre. The role originally danced by Herb Ross, above left, is now performed by John Kriza.

still a big problem. The musicals he did were, unfortunately, not big hits and didn't run long enough to ease his problems for any considerable time. In 1951 he formed a short-lived company, for which he created *The Thief Who Loved A Ghost, Pierrot And The Moon, The Black Cat,* and, in collaboration with John Warden, *The Rose House.* None of these ballets enjoyed the success of *Caprichos* either with critics or audiences. It wasn't until the fall of 1953 after a summer at Camp Tamiment that Ross began to hear the pleasant jingle of steady income. Two perceptive theatrical agents, who saw and admired his work at the camp, especially his comic ballet, *Nighttime,* based on the Charles Addams characters, signed him up and proceeded to get him jobs in television.

For the next three years he was one of the busiest choreographers in television. He estimates that for a time he did fifty shows a year and often ended up producing and directing them. In odd moments he created the nightclub acts mentioned before.

In the fall of 1956, having saved enough money for a sabbatical, he took a year off to re-orient and refresh himself. The television work was becoming a grind and he wanted to be sure of the direction in which he wanted to go. It was during this year that he started work on the two ballets for the Workshop season. Now he is back at work under full steam with hopes of not only continuing to choreograph musicals and ballets and an occasional television show, but also widening his scope to the production and direction of "straight" plays.

What kind of man is Herbert Ross? What gives his ideas their individual color?

He is very much a man of all the arts. From his adolescence, his passionate interest in all of them has never wavered; they have not only been his education but have also been the main source of material for all his serious work. In fact, he seems much more influenced by the prevailing artistic and intellectual ideas outside the dance than by anything going on purely within the field.

For instance, he is a devotee of many of the leading and opinion-making artists, such as Jolivet and Bartok in music, Balthaus and Lipschitz in painting and sculpture, Rilke and Allan Ginsburg in poetry, and especially of the post-war group of French writers, Sartre, Genet, and Camus.

Also, all his ballets up to now have been based on other art forms: *Caprichos,* as we have said, on the Goya etchings, *Pierrot and the Moon* from drawings and paintings of 17th-century Dutch pantomime, *The Black Cat* from the Poe story, *The Rose House* on a Japanese poem, *The Maids* on Genet's play and *Paean* on Sappho's love poems.

In *The Maids,* the choreographer attempted to dramatize a philosophy, existentialism, or at least one facet of it. In it he tried to show how truth can lead to falsity and vice versa: he attempted to dramatize the phantasmal imagination of Genet which revels in stripping off layer after layer of seeming reality until one ends in nothingness. For the future he has ideas for two ballets, inspired by other arts, one based on Ovid's *Metamorpheses,* and the other on Menotti's music for *Sebastian.*

In another person this bent of mind might lead to a certain inbred aridity or sterility, but Herb Ross is saved both by his own emotionalism (he claims he's the

(over)

biggest softy in the world) and his stunning sense of the dramatic. Though, obviously, he finds more inspiration in art than in life, he uses only material that has first moved him tremendously, and he in turn is interested in using it only to move his audiences tremendously. And it may truthfully be said that, so far, he has succeeded. Although he has not always been admired, few people have been neutral about his work.

This ability to arouse excitement stems from two things: his desire to express the truth of whatever he is doing; and his very personal approach to his work, whether he is doing a Martha Raye show or one of his own ballets. The first quality is what keeps his work valid in whatever medium he happens to be in at the moment. For all his intellectual quality, he never feels he is slumming when he is working away from the ballet. He seems to feel that, approached with honesty and taste, a nightclub act, a musical, a television show, can be as valid as *Giselle*. Of course he doesn't think they are all equally important, but a Chopin mazurka can be just as "true" as a Mozart opera, and it would be a pretty dull world with all Bach and no boogie.

The second quality is what keeps his work meaningful. He approaches his assignments more like an actor than a dancer. As a matter of fact, he feels a great kinship with "the Method" as practiced at the famous Actors' Studio in New York. He looks at his material subjectively, he wants to find out what it means to him personally and how to select the best forms for expressing that meaning. It's essentially a job of "selection and whittling," he says, until you feel you've reached the "correct" way of doing it. Until the mental and emotional rails have been laid down, so to speak, the actual business of getting the train on the track can't begin.

Interestingly enough, when Herbert Ross actually goes into rehearsal, his relation to the Actors' Studio "Method" vanishes abruptly. Though he is soft-spoken, extremely untempermental, considerate and patient with his dancers, there is not a moment's doubt about who is the boss. In rehearsal for the forthcoming musical, *Body Beautiful*, he demonstrated every step he wanted, counted it out, and had the dancers repeat it until it was perfect, a procedure which, if followed by a play director, would shock and horrify every

Walter Strate

"The Maids," a "poisonously fascinating" Ross ballet, stunned a sophisticated New York dance audience last spring when it was presented during The American Ballet Theatre's experimental workshop season at the Phoenix Theatre. Above, Ilona Murai in the role of The Mistress.

member of the Studio.

As choreographer, Ross always works with a "strong idea," even for show numbers, and it is fascinating to watch the individual pieces add up. Seemingly random movements, when joined together, begin almost immediately to make a point, with the added, unmistakable Ross emotional overtones. In his more serious work, you may not always immediately perceive the point, but you are always sure there is one.

He has been criticized for his use of "strong idea" ballets as being unsuitable for the dance medium and being too "arty." (Incidentally, one of Ross' compelling reasons for going into television, besides his desire to eat regularly, was to prove that he wasn't too "arty" and could work successfully through many theatrical channels.) However, what makes his ballet work so interesting to many people is precisely that he seems so representative of the present-day mental climate. Being intelligent and creative, Herb Ross wants to have his say, and the only way he can do it is through his medium, which happens to be the dance. He feels that as long as he works honestly and theatrically, he has a perfect right to use the material that fascinates him. If he were the only important choreographer working at the moment, this consuming interest in "ideas" might lead to some unbalance, but since we also have (among others) such personalities as Jerome Robbins and George Balanchine, both of whom he admires enormously, who have different styles and ambitions, Ross succeeds in adding still another color to the whole dance picture in this country.

This "eggheadedness" is very much a part of him as an individual also. He has no interests outside his work and the other arts except skin-diving. ("Everything is so beautiful down there.") All his friends are artists of one kind or another, and he lives pretty much in the world of the theater.

If all this makes Herbert Ross sound austere and grim, nothing is further from the truth. Solemnity, pomposity and pessimism are alien to his nature. Rather he has the air of a man who has few illusions about the world but is determined to be cheerful in spite of it. He feels very lucky to have the opportunities to work that he has now and will happily settle for nothing more than the chance to keep on.

Herb Flatow

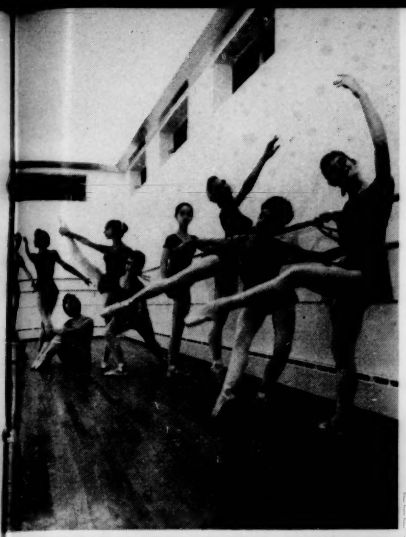
Choreographer Herb Ross, above, during a recent rehearsal of "Body Beautiful," a musical about a prize fighter, which opens at NY's Broadway Theatre on January 23.

THE END

IN THE NEWS

INBAL FROM ISRAEL: The Yemenites, who only recently emigrated to Israel from southern Arabia, where they had lived for thousands of years, brought with them songs and dances closely related to the days of King Solomon. But it took the objectivity of outsiders, including the American-Israel Cultural Found., Jerome Robbins, Anna Sokolow and Sol Hurok to realize that they are a theatrical treasure. As a result, Inbal, a company of 22 Yemenite dancers and musicians (the men all bearded) plus director Sara Levi Tanai, starts an American tour on Jan. 6 in NYC's Martin Beck Theatre. Above: an informal outdoor photo taken in Israel. Recent European performances of this unique presentation have been enthusiastically received.

FROM HOLLYWOOD: Finnish-born dancer Taina Elg, one of the bright stars in MGM's "Les Girls," was in NYC in late Oct., paid a visit to the offices of DANCE Magazine, and stayed to chat and be photographed (below). "Dancing," she says, "is most helpful for doing anything in theatre or films." Lovely Taina is grateful to her pianist mother, always her severest critic, who taught her that technique alone is never enough and helped her with characterizations of her roles in the Finnish Opera Ballet. Taina also studied at the Sadler's Wells Sch., and recently renewed acquaintances with friends in The Royal Ballet when she made a quick trip to Wash., D. C., to attend a party given in her honor at the Finnish Embassy. Along with a serious interest in being a movie comedienne ("I can't imagine anything more wonderful than making people laugh"), she studies speech and singing and plans to resume ballet classes with Mme Nijinska. ("Because she knows me from the years when I was working with the de Cuevas Co., she'll expect me to work especially hard.")



Carlo Maggi, Washington Post and Times Herald

SOCIETY TURNOUT: An impressive list of officials, diplomats and socialites are among the members of the Washington, D.C. Ballet Guild, sponsor of the Washington Ballet, which has Frederic Franklin and Mary Day as Artistic Directors, and Lisa Gardiner as Artistic Advisor. The co. opened its season Nov. 16 & 17 at Lisner Aud. with two successful sell-out programs of "Swan Lake" Act II, two new ballets — Heino Heiden's "The Chinese Nightingale" and Mary Day's "Modern Madrigale" — and guest appearances by Mr. Franklin and Alexandra Danilova (who was given a standing ovation by the audience). The accompanying photos show some of the many Washington notables who attended the reception after opening night at the palatial home of Col. and Mrs. M. Robert Guggenheim.

Upper Left: Members of the co. in the studio; Right: Honored guests Danilova and Franklin greeted by hostess Mrs. Guggenheim. Botton Row: Left, Mrs. Guggenheim, Mr. Donald Dawson, and Mrs. Dawson (screen star Ilona Massey); Center, Venezuelan Ambassador Gonzalez and Senora Julio Heurtematte, Honorary Vice-Pres. of the Guild; Right, Ruth Hayner Shaw, Elovius Mangor of the Norwegian Embassy, and host Col. Guggenheim.

Mr. B. Sees Himself as Cook, Carpenter and Choreographer

A WORD FROM GEORGE BALANCHINE

By profession I am a choreographer, by avocation a cook and carpenter. The three activities have something in common; and if critics and amateurs, that is lovers of these crafts, consider them all as art, it is for them to say. It is enough for me to think of them as crafts, each of them rather difficult to practice, all of them depending on elaborate techniques and disciplines; I would be the last to try to determine which is, absolutely speaking, the most valuable. Certainly the practice of the carpenter lasts longest. Ballets stay in repertory longer than a banquet, but I suspect a recipe for an 18th-century soufflé or a 19th-century haunch of venison makes more sense as to the intention of the original chef than many revivals of ballets created only a couple of generations ago.

I am the ballet-master of a resident company called the New York City Ballet; we have been permitted to use the name for a decade. We have danced under this name in the principal cities of Western Europe on half a dozen different occasions; this spring we fly to Japan and Australia, sponsored by the State Department.

A resident ballet company has to provide an habitual repertory, like an opera house, but with the difference that ballet repertory must offer more than half its program as absolute novelties. Other ballet companies base themselves on standard works of the nineteenth century or the early twentieth. Our New York City Ballet, in order to hold its loyal, intelligent and very professional audience which has watched us closely during nineteen seasons, must continually produce new works. As manager of the restaurant, I am responsible for the menu of four ballets in an evening.

On a program the analogy cannot be pressed too far. I do not pretend that the first ballet on a program is hors d'oeuvres, although late-comers tend to make us think so. No choreographer, including me, likes to have a careful composition considered as a perfunctory opener, but there are certain smaller or more quiet works which seem appropriate to start a program, just as there are others, large and brilliant, which serve to close an evening with brio and splendor. But when I am cooking up a new season, as I have been now for the last six months, one has to consider the balance of taste: the relative lightness or heaviness of the dishes, the time allowed for cooking (as little union overtime as possible), as well as a discreet or piquant mixture, flavor and surprise. Unlike chefs, who can make their choice of an undemanding leek, a modest pepper or a passive roast, ballet-masters realize that a ballerina requires more than basting; she always wants new ballets, hand-made to her measure, personal style, quality, and quite unlike anything tasted on land or sea before.

Some ballet companies are rich in money; mine is not. A total theatrical effect, enhanced by full decor and dresses is something possibly to be desired but which we rarely achieve. I have been told of a Buddhist ballet company in Viet Nam that has been rehearsing now for ten years. It will not perform until, in the opinion of its priest, it has reached perfection. Who will ever see it? Our company enjoys a permanent home, but no subsidy. We rehearse thirty-five old works and create six new ones in four weeks. A single ballet costume, tailored with elegance to resist constant sweat, packing and unpacking costs about $400. Of course, it can last five years, but multiply 400 by fifty, and even omitting scenery, musical costs, rehearsals, etc., you have quite an investment in an entrée that may not finally enter a permanent repertory. We prefer to make our accent on a fine orchestra and unusual musical compositions. When we first went to London, after the war, to dance at Covent Garden, food was neither plentiful nor varied, but I recall feasts I improvised from bits of bacon, rice, raisins, oranges, potatoes, milk (no butter) and cheese which had a big success. We have been doing the same in one way or another ever since. Maybe it is good for us. It keeps us on our toes.

In preparing the present season, our twentieth at the City Center, I was excited and inspired by a new work of capital musical importance, Igor Stravinsky's *Agon* (Greek for *contest: protagonist* as well as *agony* or *struggle).* This year he is seventy-five; *Agon* is his birthday present to us, the third ballet he has written on our commission. I entered the Russian Ballet in Western Europe in 1924, and created *The Nightingale* with Henri Matisse; already in 1922 in Russia I had made dances for his *Ragtime.* I am reviving *Apollo, Leader of the Muses,* which I first did in 1927, for Diaghilew, and *Orpheus,* which he wrote for us in 1947.

Agon will unquestionably cause much discussion among musicians. It is planned by Stravinsky and myself for twelve of our ablest technicians; it has no story except the dancing itself; it is less a struggle or contest than a measured construction in space, demonstrated by moving bodies set to certain patterns or sequence in rhythm and melody with multiple ingenuities. Also, I happen to think, as an amateur musician, that it is very appetizing. It is tasty, eatable, digestible and memorable. After hearing its score some hundred times, I still smack my lips. It is not alone that it is a masterpiece by a genuine *cordon*

Illustration by Andy Warhol

bleu composer, with all that implies of his personal style and its references to past dishes like *Le Sacre du Printemps* or *Les Noces*, but it is also a new piece of diabolical craftsmanship; sounds like this have not been heard before; it may take rather developed ears to hear them. Some people like birds' nest soup; some think water is the only wine. It is not easy to make a whole meal with a single dish, but Stravinsky has often done it before and I think he has done it again.

In order to compose dances for *Agon*, I have abandoned my attitude as a cook and tried to put myself in the state of mind of a carpenter. The cooking has all been done by a master before I was needed to provide any accompaniment. I must try to find some visual equivalent which is a complement; not an illustration. Such music as Stravinsky's cannot be illustrated. *Agon* was invented for dancing, but it is hard to invent dances of a comparable density, quality, metrical insistence, variety, formal mastery or symmetrical asymmetry. Just as a cabinet-maker must select his wood for the job — palisandre, angelique, rosewood, briar or pine — so a ballet-carpenter must find dominant quality of gesture, a strain or palette of consistent movement, an active scale of flowing patterns which reveals to the eye what Stravinsky tells the sensitized ear. There is the skeleton frame; there is the division into panels or drawers; then there is the inlay work which is so invested into the structure that it is never merely decorative or rhetorical. Finally there is the fitting of hardware, for use, to pull the drawers open, and as a brassy accent. Then it has to be polished in performance and, finally, sold to the public. But this ballet is not a chest of drawers. It is closer to an IBM electronic computer. It is a machine, but a machine that thinks.

All recipes are not as involved as the construction of a Swiss watch. I am an old hand at a big casserole which some of my critics have called applause machines. In managing a large restaurant, there are also the desserts, the parfaits, the banana royals and the peach melbas. Calculated vulgarity is a very useful ingredient, but you even have to know how to salt and pepper mere ham and eggs. A ballet program is less hors d'oeuvres, soup, entrée and dessert than it is breakfast, lunch and dinner at once. It is a complete diet for the eye and ear; the mind is also involved. Also morality, the manners and behavior of people, of dancers, of the audience. And while some ballet programs are more nourishing and seductive than others, no matter how much you digest, they never make one fat, neither the audience nor the dancers. A lean style is our style. *THE END*

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THE BOLSHOI BALLET ARRIVES ON FILM

REVIEWED BY LILLIAN MOORE

Galina Ulanova as Giselle.

Although I have never seen the Bolshoi Ballet Company or its legendary star, Galina Ulanova, the other night I came out of a movie theatre almost persuaded that I had. Paul Czinner's new film, *The Bolshoi Ballet*, has many faults, but they are submerged in one overwhelming virtue, the kind of theatrical realism that can convince one that this is what the Bolshoi company is really like, and this is the way Ulanova really dances.

Czinner's film was made in London during the Bolshoi Ballet's fabulously successful season at Covent Garden, during the autumn of 1956. It was completed in just two sessions, in the theatre itself, when the company repeated for the camera the ballets it had just danced before the public. The regular settings were used, with the usual entrances in the wings. Cameras were placed at strategic points about the theatre (in the front boxes, the flies, the prompter's box, the first wing, and the front rows of the orchestra, one would guess from the angles obtained) and the works to be filmed were shot straight through from beginning to end, without interruption or re-takes. The result is surprisingly close to an actual performance. It lacks the slick perfection of a Hollywood picture, but it has the excitement of live theatre, plus the permanent value of a documentary.

The film includes six divertissements: The Tartar Dance from *The Fountain of Bakhchisarai*, the Spanish Dance from *Swan Lake*, the Polonaise and Cracovienne from *Ivan Susanin*, a pas de deux called *Spring Water*, Ulanova in *The Dying Swan*, and the *Walpurgisnacht* ballet from *Faust*. The major part of the film is an hour-long, fairly complete production of *Giselle*.

Galina Ulanova is one of the world's great Giselles. Her characterization is quite different from those to which we are accustomed, but dramatically it is perhaps the most convincing of all. Ulanova not only looks the part of the German peasant girl, with her blonde coloring and solid bone structure, but she acts it with such profound sincerity that it is entirely believable, from her first shy hesitation in accepting the love of Albert, the nobleman in disguise, to the heart-rending mad scene. Technically, she is at her best in large sweeping movements, in *grands jetés, grands ronds de jambe*, and swift *bourrées*. Her hands are remarkably expressive, although they fall repeatedly into a broken-wrist position which apparently is accepted and approved in Russia, since all the Soviet ballerinas do it.

Choreographically, the Bolshoi *Giselle* seems surprisingly close to the version known in America and Western Europe. Both are, of course, taken from Marius Petipa's production of the original ballet by Jean Coralli and Jules Perrot. The differences are more in the way it is performed, in the emphasis placed on the dramatic line and on certain aspects of the dancing, than in the actual patterns, which are almost identical.

The Bolshoi dancers are, without exception, magnificent actors in a rather old-fashioned, exaggerated style which is impressive because it is so utterly sincere. Nikolai Fadeyechev, as Albert, obviously believes in his role; Erik Volodin, as his equerry, seems genuinely concerned about his master's dangerous escapade; Vladimir Levashev as the Forester (Hilarion) is hot-tempered, impetuous, ruthless in his exposure of Albert's identity, and later terror-stricken as he frantically leaps and turns in a frenzied effort to escape the destructive power of the Wilis.

The new picture gives us a clearer idea of the technique and style of execution in Soviet ballet than any of the Russian films which have preceded it. Everyone in the Bolshoi Ballet seems to dance with his whole body. Steps are not isolated, but are part of a continuous, uninterrupted flow of movement. Leaps are high, free, and strong, but never ethereal or floating; the dancers seem to descend as energetically as they rise, and they lack the won-

A moment from the "Walpurgisnacht" ballet from "Faust."

derful *ballon* which characterizes dancers of the Danish school.

The backs of the Russian dancers are powerful, broad, and supple. Most of them have beautiful *arabesques,* although often a high extension is achieved by slightly bending the knee. The feet of the girls, on point, are strong but not very flexible, and coarse-looking ballet shoes do not add to their beauty. Much of the footwork (as in *brisés, entrechats,* and *emboités*) lacks precision, delicacy and neatness; toes dangle, feet are incompletely crossed in the air. The girls do all *chainé* turns off point, although they certainly have the technical control to do these turns (as they do all the other varieties) on the toes.

The absence of polished detail gives the dancing of the men a certain rough-hewn quality which seems to add to their appearance of virile masculinity. They have incredible strength; they lift their solidly built partners with deceptive ease. Fadeyechev executes a splendid series of *cabrioles* in *arabesque;* he really holds one leg parallel to the floor, in a clean first *arabesque,* while the other rises to meet it. Another spectacular feat is his double *tour en l'air* finishing in an *attitude.* He also assists Ulanova in a breath-taking series of lifts in *arabesque,* during which she rises swiftly and then descends to one toe with the slow, sustained lightness of a falling snowflake.

There are some rather disturbing cuts in *Giselle.* Although the dancers of the Peasant Pas de Deux, in Act I, are listed on the program, they never appear. There is a decidedly jarring moment when an empty stage is instantaneously filled with people whirling through a festival dance. None of them has been seen to enter, but suddenly about thirty are there, dancing merrily. In an ordinary film this would not be unusual, but in such a realistic one, where every effort has been made to preserve the illusion of the stage, it jolts.

In Act II, the rites of Giselle's initiation as a Wili are omitted. Ulanova makes her first entrance running down the diagonal line of Wilis to rescue Albert from the Queen and lead him to the safety of the cross on her grave. The role of Myrtha, danced with a cold, hard brilliance by Rimma Karelskaya, has been very much shortened. Nevertheless, this is a substantially complete *Giselle* and there is a satisfying sense of continuity throughout its performance.

Although the short divertissements seem old-fashioned and uninspired in their choreography, they show the company's character dancers to advantage and offer an interesting although condensed cross-section of the repertoire. In a version of the *Walpurgisnacht* Ballet from *Faust,* most of which was reminiscent of Iva Kitchell's *Bacchanale — As Seen at the Opera,* there was an extraordinary difficult and effective pas de deux, superbly danced by Raissa Struchkova and Alexander Lapauri. Struchkova danced with magnificent abandon, hurling herself recklessly through the air, and spinning her way into impossible positions. Temperamentally, Struchkova appears to be the same type of dancer as Alexandra Danilova. In this Bacchanale, the fire and passion of her dancing would seem exaggerated, if the feeling did not so surely come from within; it is genuine and sincere, and by no means superimposed.

Because of the way it was made, *The Bolshoi Ballet* is entirely different from previous dance films. Many will be irritated by its cinematic imperfections, such as the rough spots in the sound track, the abrupt transitions from one scene to another, or the occasional blurring of a picture. Mr. Czinner has simply tried to take us with him into the opera house while a Bolshoi Ballet performance of a familiar and beloved classic is in progress. The results are invariably glowing with vigorous life. No one interested in ballet should miss this film.

(over)

HOW THE FILM WAS MADE: An Interview With Paul Czinner

BY ARTHUR KNIGHT

When Dr. Paul Czinner, the stocky, Austrian-born director of *The Bolshoi Ballet*, speaks of The Method, he is not referring to the Actor's Studio style of acting. Instead, what he has in mind is a complicated technique that he has worked out to preserve on film a complete record of grand operas and great ballets, records made during an actual performance. Two years ago he experimented with this method to take down one of the last presentations of Furtwängler's *Don Giovanni*. The past year, when the Bolshoi company was appearing at London's Covent Garden, he arranged to perform a similar service for balletomanes. It is an occasion for rejoicing.

The Method, Czinner is frank to admit, bears a strong resemblance to correct television technique. Where some films are put together shot by shot over a period that may last for weeks or even months, a live TV show is scanned by a number of cameras and edited on the spot by the director while the program is going out over the air. To make *The Bolshoi Ballet*, Czinner moved eleven cameras into Covent Garden immediately after the Royal Performance of *Giselle*, flung up special ramps and platforms to give them greater access to the stage, and installed lights and microphones at strategic points throughout the house. The whole session was supervised from a control panel connecting Dr. Czinner by telephone with the two operators at each of his cameras. Within three hours of the final curtain for the Queen, the curtain rose again on the repeat performance for camera.

The actual shooting, Czinner explained, did not proceed literally without interruption. There were pauses at natural points—moments when the stage was empty before a new entrance, moments when a solo or *pas de deux* had just been completed. "At those times," Czinner recalled, "I would beg Ulanova to sit down, to rest. She refused, saying that she would tighten up if she did. Imagine, that remarkable woman was on her feet throughout the entire session—after having danced *Giselle* in its entirety only a few hours before!"

Although Czinner knows *Giselle* extremely well, he had been able to see the Bolshoi's version (which differs at numerous points from our own) only twice before shooting began. Very few of the 300 members of his crew had even seen it once. But Czinner, who has a photographic memory—"for things I like"—proceeded to block out roughly which cameras would cover what action. There was considerable overlapping; several cameras simultaneously photographed the same bits of movement from a variety of angles while others were being shifted to new vantage points or reloaded with fresh films. Czinner, from his master control, gave the directions where and when.

Simple as all this may sound in theory, its practice posed some formidable problems. Shooting in color, for example, necessitates far more light than is ordinarily used in the theatre, while long-shots normally require more light than a close-up. Czinner had to work out a lighting plan that would not only approximate the intensities of the ballet stage but also equalize variations from one camera position to another. He has applied for a patent on his system. Another patent is pending on something he

Right: L. Bogomolova and S. Vlasov in "Spring Water," music by Rachmaninoff.

Opposite page: Dance of the Tartars from "The Fountain of Bakchisarai," choreog. by Zakharov. The Bolshoi Ballet film is " . . . invariably glowing with vigorous life. No one interested in ballet should miss this film."

Galina Ulanova in her "Dying Swan" costume just before that divertissement was filmed, with, l. to r., conductor Yuri Faier and producers I. R. Maxwell and Dr. Paul Czinner, who directed the film.

described mysteriously as "part device, part technique," an automatic focus that enables his cameramen to set up and shoot without having to interrupt the dance to measure focal lengths. To insure synchronization of the ballet and its score, a separate sound track was recorded with each shot made. These tracks Czinner used as a guide through the editing process.

The music heard with the completed film, however, is actually a composite track compiled from two recordings, one made during the Royal Performance, the other taped during the shooting session. In both, the sounds—the coughs and the clapping—of the audience are often distinctly heard. Far from proving a distraction, they add considerably to the sense of "presence," the feel of a live performance. The orchestra, incidentally, is that of the Covent Garden Opera House, directed by Yuri Faier (which Czinner pronounces, with considerable justice, "Fire"). Faier is one of the staff conductors of the Bolshoi, and Czinner declared that Ulanova refuses to perform without him in the pit.

Although the actual shooting of *Giselle* took only about three hours—from 2:30 a.m. till dawn—the editing of the miles of film that poured from his eleven cameras occupied Czinner for more than three months. "For me," he said, "the whole life of the film, the very heart of my way of working, lies in the editing. Through it I try to show exactly what the intelligent ballet-goer would be looking at from one moment to the next. In a sense, it is comparable to the work that a choreographer or director must do on the stage, leading the eye imperceptibly from one detail to the next. Here we have all these bits of film to choose from, and the problem is to select the one that is most revealing at any particular moment and then to fit it smoothly, even invisibly, into the pattern of the whole. Of course, we are helped by the original design of the ballet, but even so it is quite difficult—far more difficult, you know, than photographing the performance itself."

The six *divertissements* that precede *Giselle* in *The Bolshoi Ballet* were filmed

Galina Ulanova and Nikolai Fadeyechev as Giselle and Albert.

Photos Courtesy J. Arthur Rank

The Corps de Ballet of the Bolshoi Ballet in "Giselle," Act II.

in exactly the same way a few nights (or rather mornings) later in a theatre in Croyden, this time with the Bournemouth Symphony providing the accompaniments. Following its Covent Garden engagement, the company had moved to a larger house to present some of the more popular numbers from its extensive repertory—including the *Walpurgisnacht* ballet featuring the astonishing Struchkova, a ballerina who dances with breath-taking verve and intensity. "In our film, you can see her work far better than in its original form," Czinner said. "Lavrovsky, the choreographer, has so much arm movement going on in the background that the dancing tends to blur. The camera, however, picks her out from the mass, and one can see clearly what a superb ballerina she really is."

Czinner, who has directed all the pictures that his wife, Elizabeth Bergner, appeared in, is under no illusion that because he has captured the Bolshoi Ballet on film he has made a *film*. "What I have done," he said shortly after his arrival in New York early in December, "is purely and simply to make a record, a record that captures as fully as possible the excitement of a live performance. One has to make a choice. If you want to make a real film, then you must rechoreograph the ballet, *Giselle*, for example, in filmic terms, and the dancers and technicians must be prepared to spend weeks in the studio working over each shot. But then, of course, you won't have the theatre's *Giselle*—just as the Russian film version of *Romeo and Juliet* was quite different from the theatre version. And, I might add, you wouldn't have the Bolshoi Ballet either. They just wouldn't be available for the time it would take. We were privileged to work with them for two nights—and now there exists on film forever the record of an actual performance. I claim nothing more for my picture."

At sixty-five Czinner looks forward to capturing on celluloid more of the great artists and organizations of our time, and particularly in the field of the dance. "I feel that The Method works best with dancing," he admitted, "and there is a vast world of wonderful dancing that can, through film, become part of the cultural heritage that we pass on to future generations."

THE END

A Noted Dance Historian Traces the Genealogy of Three Prima Ballerinas

THE INTERNATIONAL BALLET HERITAGE

BY LILLIAN MOORE

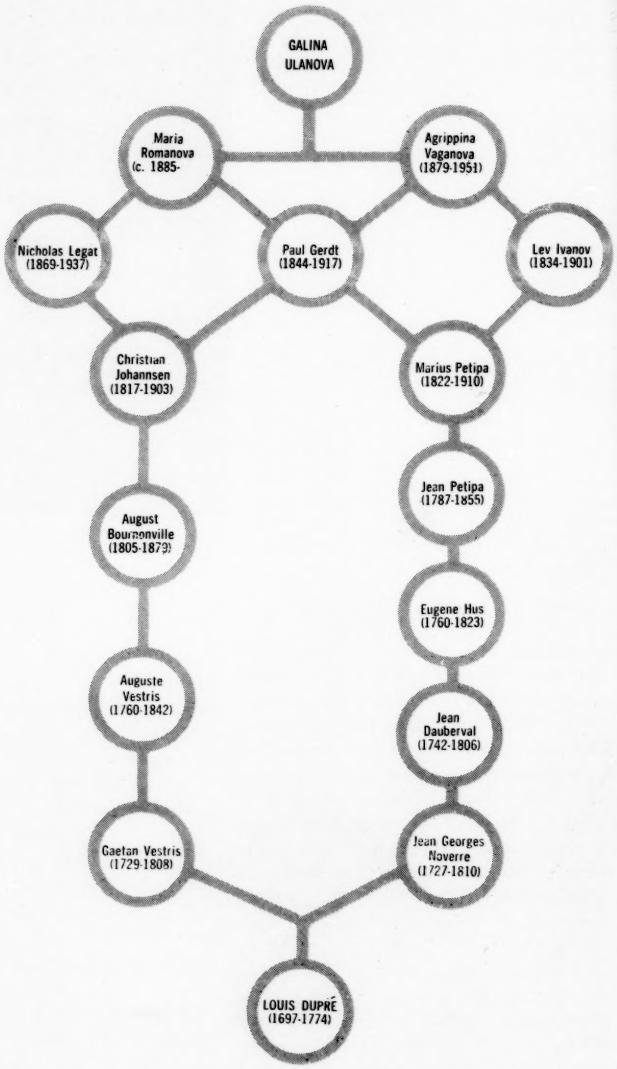
Many books have been written about ballet technique and tradition, but it is through the direct personal contact of teacher and pupil that the art has really been preserved and developed. Each great artist, in transmitting the ballet heritage to his students, has incorporated his discoveries and those of other dancers of his generation, so that the body of knowledge has gradually expanded. A lesson given today by George Balanchine or Vera Volkova would undoubtedly include many things unknown to Louis Dupré, yet there is no doubt that their methods are still firmly based on the principles he employed.

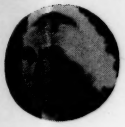
The heritage of any well-schooled ballet dancer can be traced straight back to the beginning of the eighteenth century, through the teachers of his teachers. Here we have partially explored (partially, because any dancer of international calibre has of course been trained by more than two teachers) the artistic ancestry of three of the greatest dancers of our time. Each is generally conceded to be an outstanding example of the ballet in her own country: Fonteyn, of England; Ulanova, of Soviet Russia; and Tallchief, of America.

Nevertheless, the three have "ancestors" in common, just one or two generations back. Each of them has, also, several distinct "lines," through which the influence of the French, Russian and Italian schools can be distinctly seen. In each case, too, it is just eight steps (by the most direct line) back to the great Louis Dupré, star of the Paris Opera in the brilliant days of Marie Camargo and Marie Sallé.

Dupré himself has been almost totally forgotten (it was not until we started to trace these dance "genealogies" that we actually realized that he taught the three great figures of late eighteenth-century ballet, Gardel, Vestris, and Noverre) but his contemporaries were extravagant in praise of his lightness, grace, and nobility of style. Jacques Casanova devoted a long passage in his famed memoirs to Dupré's wonderful dancing.

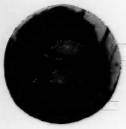
If you are a dancer, you can probably trace your own "ancestors" back to this same source. The first few steps may be different (for example, in my own case I can trace one line through my very first teacher, Gertrude Colburn, to Elisabetta Menzelli to Paul Taglioni to Philippe Taglioni to Pierre Gardel), but fairly soon you are sure to get back to one of the great figures like Cecchetti or Legat or Johannsen. It is a simple way to grasp the richness of the common heritage shared by ballet dancers all over the world.



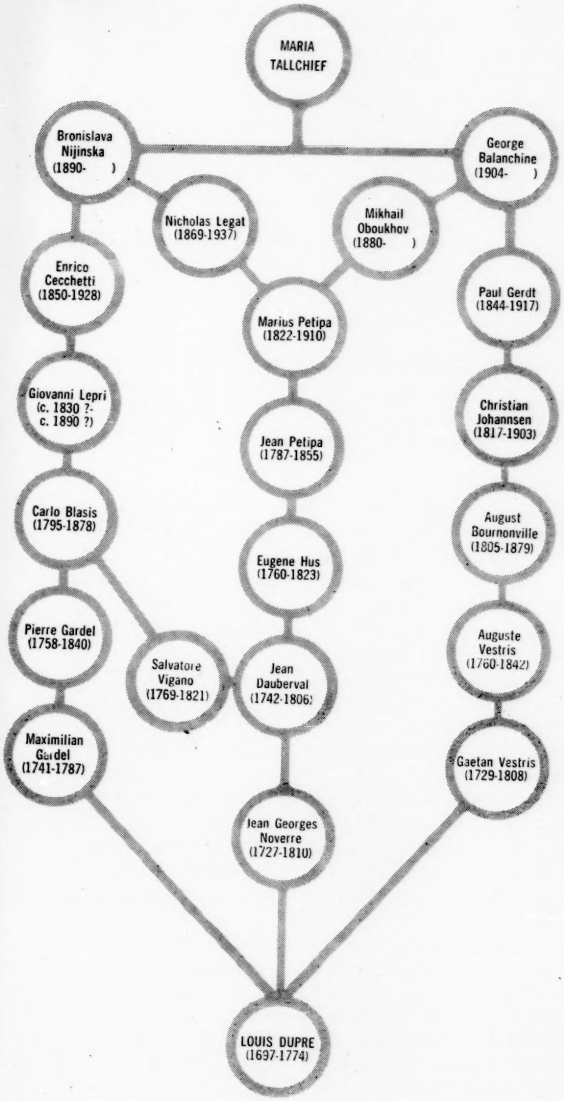


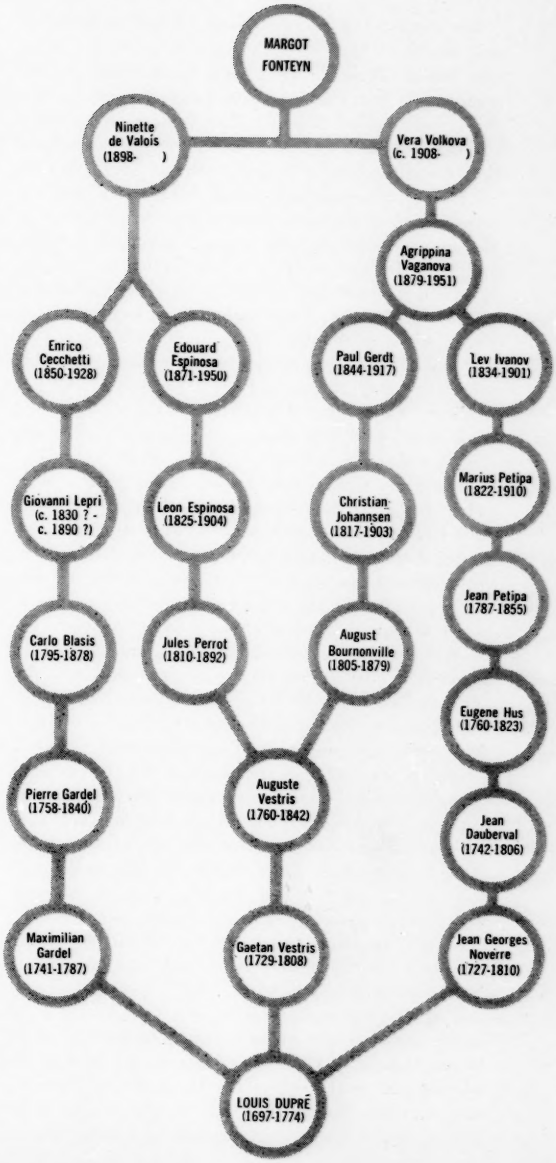
Galina Ulanova

Maria Tallchief



Margot Fonteyn





Photograph by Zachary Freyman: Text by Saul Goodman

MICHAEL LLAND

For the 1957-58 season, Michael Lland is billed as one of the 4 leading male soloists in The American Ballet Theatre. His latest assignment in the company is the lead opposite Lupe Serrano in the third movement of Herbert Ross' new ballet, *Paean*.

Although as a youngster he had no special inclination towards dance, Michael, at the suggestion of his mother, accompanied his playmates to a dancing school in his home town, Bishopville, South Carolina. For several years he took tap and acrobatic lessons, and when he was twelve, his teacher started him on ballet. It did not take him long to decide that ballet was his preference. After high school, he went for a year's study at the University of South Carolina, at the same time continuing ballet lessons with his original teacher, Margaret Foster, who had moved her studio to Columbia. A memorable impression from those early days was seeing a performance in which Igor Youskevitch danced.

Realizing finally that he wanted a career as a ballet dancer, Michael moved to New York. Encouraged by Miss Foster, who was highly confident of his ability, he had already spent several vacation weeks each summer studying in New York. When he was 18, he enrolled in the classes of Igor Schwezoff, who has remained his principal instructor.

Michael's first professional appearance was as a member of the corps in the B'way production of *Song of Norway*. He was also understudy to the leading male dancer. Nine months later he joined three other dancers engaged by Mr. Schwezoff for a season in Rio de Janeiro. During Mr. Schwezoff's nine-month stay as choreographer for the Teatro Municipal, he staged many works, both old and new, for the resident company and the four dancers from the U.S.—among them, *Les Sylphides*, *The Red Poppy* and *The Eternal Struggle*. In 1947, a Brazilian movie producer decided to set up a ballet company. He engaged Lland and most of the Teatro Municipal company, but the venture lasted only six months.

Michael's original contract was for six months in Rio, but he remained there three years. However, an injury incurred in a street accident forced his return to the U.S. in 1948. Not strong enough to continue dancing, he went back to the U. of So. Carolina for another year. During that time he also taught at his former dance school and devoted as much time as possible to working out by himself. Late 1949 found him back in New York. Ballet Theatre was then reorganizing, and Michael was signed for a probationary summer period at Jacob's Pillow, where the company was studying and performing under the supervision of Antony Tudor. For the ensuing season he was made a soloist. A year later he was given billing—but it was felt that his real name, Holland Stoudenmire, was unwieldy. By eliminating the first two letters of Holland, he invented Lland, to which he pre-fixed Michael.

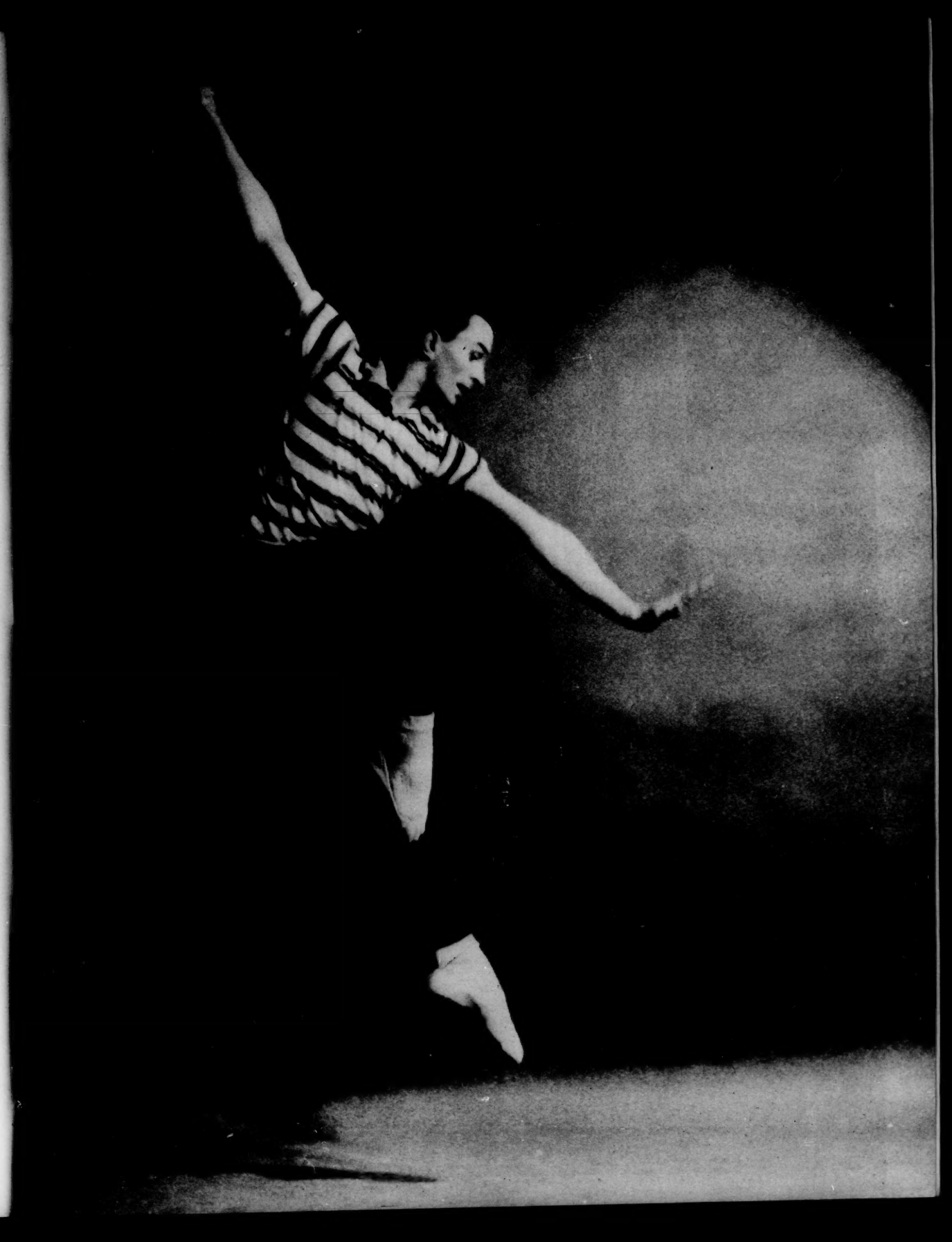
Among the ballets in which he danced during his early Ballet Theatre days were *Les Sylphides*, *Gala Performance* (as partner to the French Ballerina), *Nutcracker* and *Interplay*. He alternated as the Prince and the Bluebird in *Princess Aurora*, and danced the 2nd Boy in *Designs for Strings*, a role created for him by John Taras. He fondly recalls dancing with Alicia Alonso in *Les Sylphides* (in Holland) and in *Aleko* (in London), during the company's 1953 tour of Europe. At the end of the season abroad he had doubts about his future course in the dance field and decided to leave Ballet Theatre.

For the NYC Summer Dance Festival in 1954, Michael was chosen by Alexandra Danilova as her partner. He then went to Japan with a company of ten dancers assembled by Paul Szilard. This group, which included Colette Marchand and Milorad Miskovitch, plus a corps of Japanese dancers, performed for six weeks in Tokyo and toured other major cities.

Next stop was Venezuela, where he taught ballet classes and performed on TV with Tatiana Grantzeva. He rejoined Ballet Theatre for its summer 1955 tour of South America.

In addition to the previously mentioned ballets, he is now dancing in *Theme and Variations*, *Graduation Ball* (as the First Cadet—a role he especially enjoys), and as Peter in *Peter and the Wolf*.

His enthusiasm for classical roles, with which he is closely identified, has not diminished, but his preference is now for Ballet Theatre's more modern repertoire, and he is happy in his present environment. Plans include another tour of Europe with the company this spring, with its engagement at the Brussels World's Fair, which he is eagerly anticipating. When a free moment presents itself, Michael practices dance notation or takes home movies.



George Zimbel

CLOSE-UP OF MODERN DANCE TODAY:

THE HENRY STREET PLAYHOUSE PRODUCES A MAJOR DANCE SCHOOL, WORKSHOPS AND COMPANY

BY WALTER SORELL

The Henry Street Playhouse is, outside and inside, an unpretentious building on the Lower East Side of Manhattan. Situated today on the edge of a slum area, it was once famous for its "carriage trade." In 1915 it was built by the Lewisohn sisters as an off-Broadway house which was destined to play an important part in the history of the American theatre.

In Chapter XX of the Thomas Wolfe novel *The Web and the Rock,* he describes his visit to the Playhouse where his great love, Aline Bernstein, worked as scenic and costume designer. Robert Edmund Jones, major American stage designer, experimented at the Playhouse, where the dazzling names of such stars as Sarah Bernhardt, Yvette Guilbert, and Eleonore Duse also appeared. Isadora Duncan danced there, and so did Ruth St. Denis. Many of Martha Graham's dances were photographed by Barbara Morgan on the stage of this Playhouse.

It was and is surrounded by various buildings of the Henry Street Settlement, one of the great non-profit community enterprises in New York City. Today it is part of a twelve-building-complex in a five block area. Originally founded by Lilian D. Wald in 1893 as a nursing home, it now runs the gamut from a mental hygiene clinic to Alwin Nikolais' dance experiments. It includes a nursing school, an old-age center, a planning workshop, a recreation center, an art department for painters and potterers and no less than three theatres.

Even during the first ten years of its existence, the Lewisohns often invited the Henry Street Settlement to use their auditorium for community affairs. At that time it was called the "Neighborhood Playhouse," and the well-known "Neighborhood Playhouse School of the Theatre" which moved uptown in 1927, had its origin there. In that year the Playhouse changed hands. Herman Gettner and Louis Abrams took over, and they, in turn, soon thereafter donated the building to the Settlement, which owns and runs it to this very day.

Helen Hall, director of the Settlement, has tried to steer the Playhouse in the spirit of its past by selecting and championing the off-the-beaten-path artist, permitting him to operate freely and develop artistically. Thus, the Playhouse has acquired a unique position. Continuing to be closely connected with the Henry Street Settlement, it has also developed an artistic independence as a school of dance and drama and a home of experimental theatre.

When, in 1949, Miss Hall asked Alwin Nikolais whether he would like to establish a modern dance school at the Playhouse, he recognized the singular opportunity of having his own theatre with an excellent dance stage and two studios at his disposal. Such major companies as those of Hanya Holm — of which he had been a member — and Charles Weidman were disbanded, Martha Graham was, at the time, less active. He viewed the increasing use of modern dance on Broadway as a signal of danger, as the beginning of its commercialization; on the other hand, he found that schools put too much stress on teaching technique while neglecting composition. Here he saw a chance to remedy at least some of these shortcomings. He had many years of experience in experimenting with dance-drama as a musician, dancer and choreographer. He had studied and worked with the great teachers in the field and taught at several colleges.

To help with the administrative burden, Miss Hall appointed Betty Young as his co-director. She is registrar, business manager, and public relations director. The practical mechanics of the entire operation are in her hands. She not only knows all six hundred students by their first names, but also their problems and backgrounds and plays the role of adviser to students, teachers and parents.

The Henry Street Settlement maintains the theatre building and underwrites the budget of the school. The instructors and performers are fully employed and salaried. Tuition fees are kept to a minimum. They are less than half of what is charged at any other school or studio. Pupils without financial resources receive scholarships.

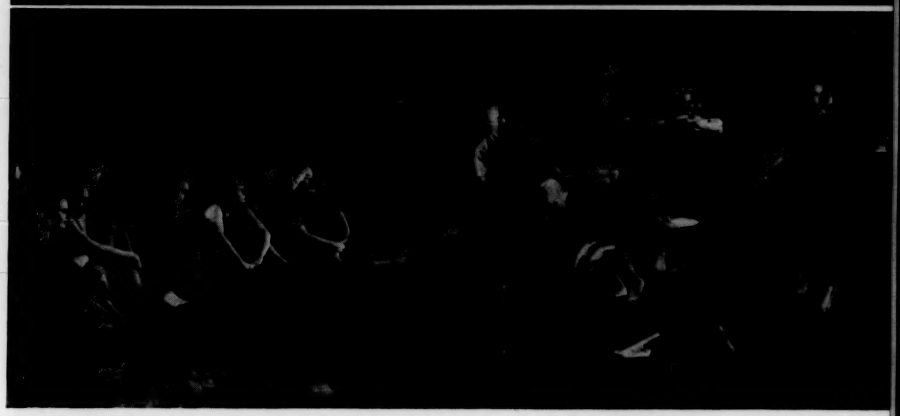
It is in keeping with the Settlement's policy as well as with Alwin Nikolais' concept of a dance school that there is no prerequisite for entrance except "interest." The majority of students study more than once a week, and those who are in the professional school attend from ten to twenty-six hours a week. The school works at full capacity, with the stage, lobby and balcony foyer, as well as the two studios, being used for classrooms. On Saturdays the school spills over into Settlement buildings, and fifteen studios are busy from

(over)

Above: Technique class for 4-7 year olds, taught by Murray Louis. Children's classes, as well as those for adults, emphasize improvisation, exploration, self-discovery and individual awareness. Besides dance technique and theory, some acting and elocution are also taught. The youngsters from these classes go on to the apprentice classes, from which students are selected for one of 4 workshops.

Right: Students participate in workshop performances of such children's plays as "The Wizard of Oz." More advanced is the Repertory Group, which gives children's plays on tour and in regular seasons. Most advanced of all is the resident Playhouse Dance Co., under Alwin Nikolais' direction, one of the foremost professional modern dance groups in the country today.

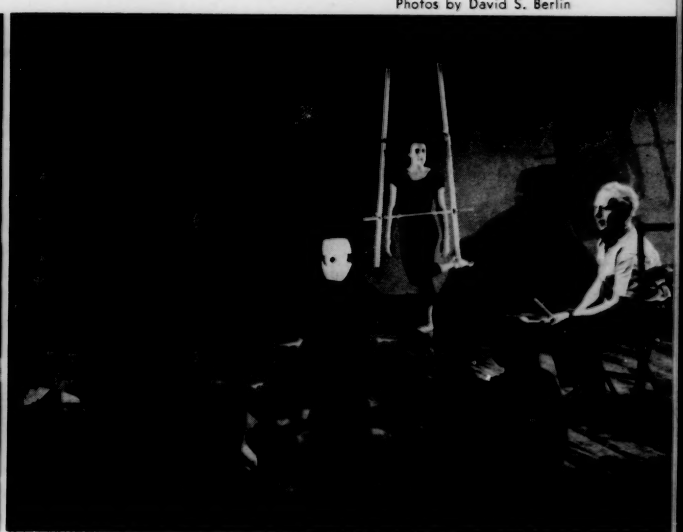
Henry Street Playhouse



Alwin Nikolais and his staff of instructors teach no patterns of movement, no set vocabulary, but instead encourage movement resulting from one's own impulse and musculature. Nikolais encourages the dancer "to create new esthetic entities out of fresh concepts of motion, time, light, space, color and sound."

Upper right: Advanced Technique Class
At right: Theory Class, Nikolais at drum.
Directly below: Percussion Class
Lower right: Composition Class.

Photos by David S. Berlin



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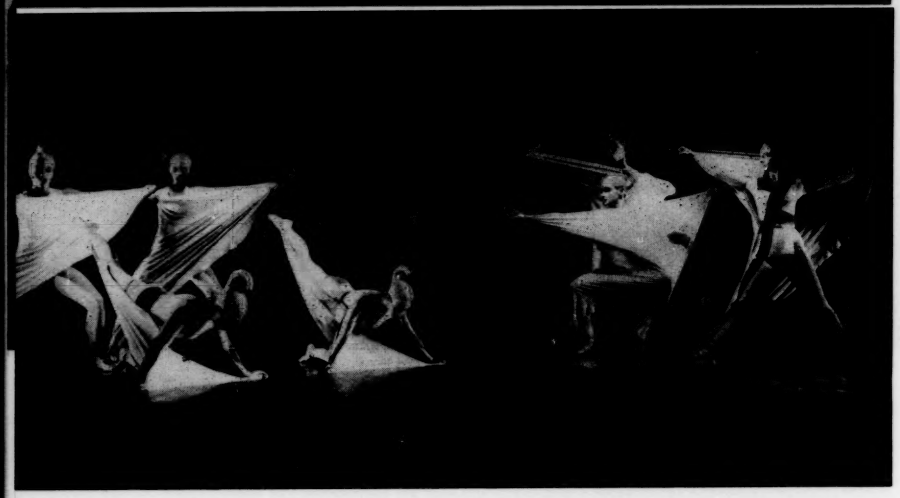


Everything Alwin Nikolais has created, from his first major work "Kaleidoscope" (below) to "The Bewitched" (above), has developed a new basic idea, or at least a new approach, by returning to naked simplicity of movement. With ingenious utilization of stage devices, but mainly by creative imagination, he conjures up a theatrical magic which many people feel opens new vistas to the modern dance.

9 a.m. to 3 p.m. Classes are usually limited to fifteen, but in some instances enlarged or reduced to the size of available space.

From the apprentice classes, attended by beginners from seven to high school age, are chosen those who will enter the Workshops, where children work out their own theatre material under the teachers' guidance. They dance and act in *Pied Piper, Jack and the Beanstalk, Rip Van Winkle,* and *The Wizard of Oz.*

The Playhouse Dance Repertory Group, a performance unit of about twenty-four, is recruited from the adult student groups. They perform original dance-plays *for* children, like *St. George and the Dragon* and *The Sheperdess and the Chimney Sweep.* They produce these shows at the Playhouse and go on tour with them. This Repertory Group is not the same as the resident Dance Company. But these dance-plays for children serve the practical purpose of training the growing artist and leading him from classroom work to performing.

All performers have gone through the curriculum of the adult dance classes. It includes: Technique, Theory, Composition, Pedagogy, Notation, Percussion, and Production Workshops. No degrees are granted, but Certificates are issued testifying to the successful conclusion of studies. They are awarded on the following basis: (1) Technical Professional Grade (skill as a performing dancer); (2) Creative Skill (granted only after having performed several solos of own composition and some small group works. It is also demanded that the holder of this Certificate have worked with children); (3) Pedagogy (the student must have acquired the ability to teach dance to all age groups and through intermediate level).

Alwin Nikolais believes that the artistic and economic well-being of the dancer depends on his thorough training and an all-embracing knowledge of the art. Mere emphasis on technique, he thinks, reduces the creative development and leads to excesses of technical display. He rejects what he calls "the therapeutic implications" of the art and tries to discover "the total abilities and the positive self" of each individual. Alwin Nikolais maintains that only after having found the "heroic" in one's self can we reach a higher level of artistry. In his work he has looked for the reaffirmation of basic esthetic premises and for the exploration of new possibilities in combining movement and color, sound and light.

The basic idea of the Henry Street Settlement is to serve its neighborhood, and the Playhouse and its School function as a vital service to those who live nearby. But imagination and devotion to the creation of a new concept of theatre dance have made the entire project one that is of interest and significance to an area far greater than that of the immediate neighborhood. *THE END*

Twentieth in a series of YOUNG DANCER "STORIES OF THE BALLET" by REGINA WOODY, illustrated by ARLINE THOMSON

Lilac Garden

Dramatic ballet in one act
Music: Poème for Violin and Orchestra by Ernest Chausson
Choreography by Antony Tudor
Scenery and costumes by Hugh Stevenson

Antony Tudor's *Lilac Garden* has had a busy career since it was premiered in 1936 by the Rambert Ballet Club at the Mercury Theatre in London. In 1940 it was taken into the repertoire of The Ballet Theatre, and it has been revived by that company on and off during the years. (It will be in the repertoire if The Ballet Theatre goes to Russia this spring, as planned.)

The New York City Ballet engaged Mr. Tudor to restage *Lilac Garden* in 1951, and although it is no longer in that company's active repertoire, it *is* being performed by The National Ballet of Canada.

Lilac Garden is a fleeting image of frustation and renounced love. Its setting is a moon-drenched garden. A party is in progress. Caroline and her fiancé have announced their engagement. They are about to enter upon a marriage of convenience. *(over)*

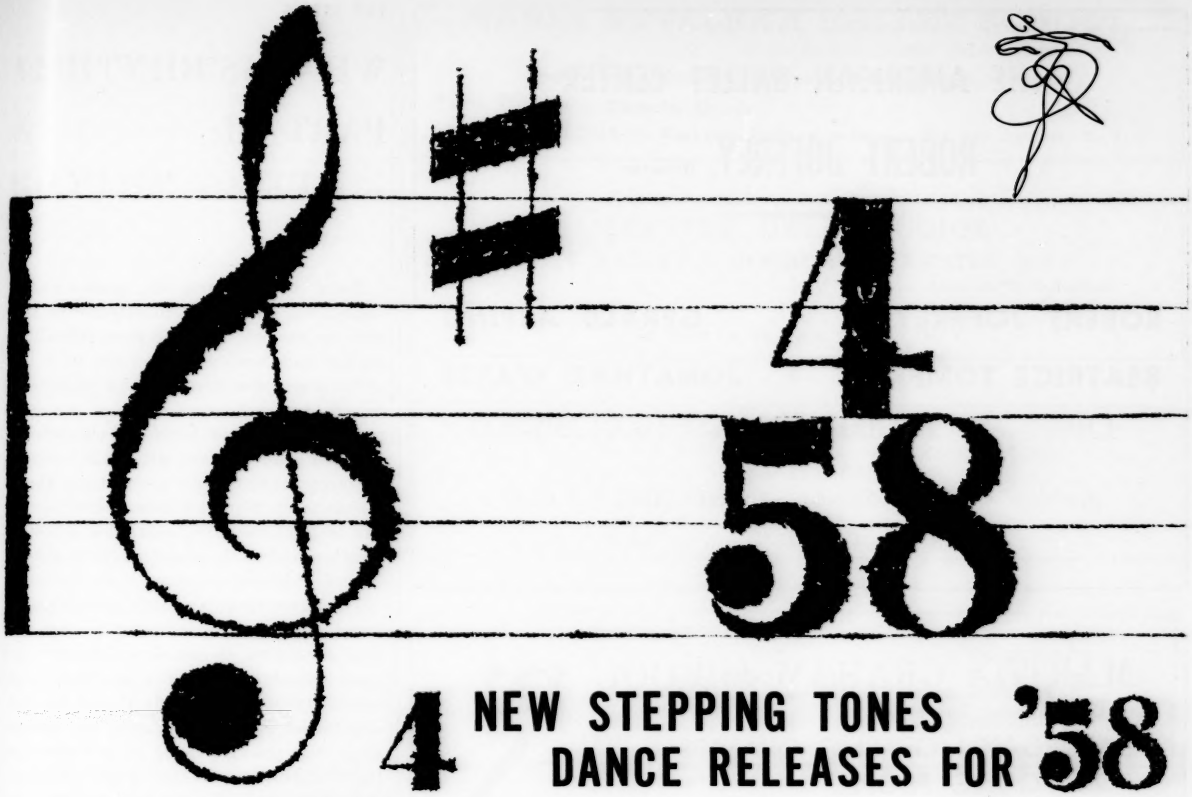
These are Victorian times, when people often repressed their true feelings and faced the necessity of doing the socially "right" thing. Caroline and her fiancé are planning marriage, but all through the evening they seek frantically for brief moments with their former loves, both of whom are at the party.

There is a slim dark girl in a slate blue dress, an enchantress indeed and ex-mistress of the young man. She pursues him avidly, hoping for a final kiss, or perhaps merely to show her power over him. And there is a melancholy young man, a soldier, whose suffering mirrors that of Caroline.

The beauty of the ballet lies in the way the choreographer interweaves the tragedy of the central characters with the fluid meetings and partings that happen at any party. Languorous movement, dreamy adage, brilliant lifts, vie with tender glances, swift passings and furtive reaches. Soon this ballet of manners assumes the shape of tragedy. Partings are swift and poignant. Each meeting becomes vibrant as lovers attempt to communicate, only to be parted by the entrances and exits of other guests. All too well does the spectator understand and sympathize with the inner needs of the young couple who desire just a single moment in which to be alone and say goodbye.

The choreography is closely wedded to the poetic music. The moments of pure dance are moving. The dilemma of the characters is understandable and touching. The calm certainty of the fiancé, the passive resignation of Caroline, the lonely plight of her lover, make a clear, controlled picture against which the fiery passion of the ex-mistress plays like summer lightning.

One of the most deeply felt moments comes when the amused taunts of Caroline's friends suddenly turn to understanding. The very girl who plans to denounce her to her fiancé ends by comforting her. It is then that Caroline realizes that there are not many for whom the course of true love ends happily.

A single spray of lilacs is thrust into her hand by the soldier, and Caroline stands beside her fiancé. He places a cape on her shoulders, and they prepare to leave together. The choreographer has created a delicate essay in frustration and a tragedy of manners, applicable today as it was in the Victorian era. *THE END*

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WHAT IS RHYTHM? PART III:

BY PAUL DRAPER

We're now talking of speeds which range from twenty-five to forty-five bars a minute. Into this area fall most soft shoe, rhythm and South American dances.

For a soft shoe dance (which isn't done in soft shoes—the term refers to the tempo of the music and its relaxed character), the most effective basic pattern is a series of eighth-note triplets — that is, three sounds to each quarter note, twelve to the bar, or the familiar sixteenth and a dotted eighth, which is the sound made by a succession of slaps.

The former is particularly good, since it blends with the easy flowing movements that are a part of soft shoe dancing. Accents should be used very sparingly, and continuity of even sounds should be the aim. Strive for this continuity no matter what step you are using to produce the triplets. This means that heels and toes should be used with a conscious effort to make the same sort of sound that you make with shuffles and ball changes. There will always be a slight change of accents as you vary the steps which make triplet rhythms. This will make sufficient change within this pattern. Don't let triplets become sixteenths and dotted eighths. They often do, because of one's natural desire to remain longer on a loud sound or to remain in the relatively safe gravitational position of having a whole foot on the floor.

Another effective soft shoe rhythm is to begin a simple step with a cluster of grace notes which start on the four of a preceding measure. Any step which makes from five to eight taps can be used. Follow this with two slaps (a sixteenth and a dotted eighth) and repeat. Make the accent following the grace notes a strong one, and do the slap very delicately.

Now I should like to introduce you to what I call diminished and augmented rhythmic sequences. Start with a rhythm of three sixteenths in triplet form followed by two sixteenths. Begin on 1, and put the accent on 1. This makes five sounds to a quarter note (shuffle, pull-back, [change] ball-heel, for example). Do four of these, one on each count for one measure. Follow

SOFT SHOE & RHYTHM DANCES

this with a measure of eighth note triplets, then a measure of sixteenths and dotted eighths. Then step two quarter notes on 1 and 2 of the fourth measure and, beginning on 3, repeat the first rhythm to end on 4. As you can see, we have used fewer sounds in each measure, with a minute recapitulation at the end. This particular example took four bars. The theory may be applied to any length of phrase and with a succession of any sort of rhythms, provided each one in sequence makes fewer sounds than the preceding one.

Augmented rhythm is just the reverse of the above. Dynamically it is advisable to begin loudly and end softly, though this pattern can vary. These two rhythmic sequences are an important part of the rhythmic structure of tap dancing. Work on them.

There is a well-known step called the "essence." It is so named for reasons that are beyond any research I have been able to make. Its rhythm is valuable in soft shoe. It goes: sixteenth, dotted eighth, sixteenth, dotted eighth, sixteenth, three eighths in triplets, dotted eighth, sixteenth. The down beat, 1, is the first dotted eighth. It could be written: *and* 1 *and* 2 *and* 3 *and a* 4 *and*. This would make sense only to a dancer who knew the step. It is an example of the ambiguity of the general practice in counting. There is no ambiguity in the first method shown. In any event the rhythm is a pleasant one and can be done in many steps other than the "essence." It is especially valuable as a preparation for a phrase in sixteenth notes.

A final word on soft shoe. A soft shoe break is usually a very complex rhythm, and it can afford to be so, but don't overlook the fact that sometimes complete silence is very effective in a break. And never use a break if it disturbs an already existing rhythmic pattern. A dance is a dance, and its rhythms should be disturbed only to create new areas of expression and communication, not to fit within hackneyed patterns.

If your dances do just this, you might resolve to break the mold for '58. You'll be pleasantly surprised. Happy New Year!

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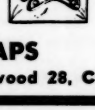

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RESOLUTIONS

BY ANTONIA DOBROSLAVICH

A new year starts, and somehow we all seem to take a new lease on life. What better time to take stock of one's own appearance and personal habits?

The obvious reasons for the medical and dental check-up do not seem to spur one on to carrying them out. Prevention is so much easier and less costly than treatment, yet such check-up visits are inclined to be postponed out of existence. Obviously good health is a major portion of beauty. The simple act of eating, for example, results in some deposit of tartar on the teeth, in spite of good personal mouth care. Tartar can be removed only by the dentist (or his assistant hygienist). Tartar is not only unsightly, but can in time destroy gum and bone tissue. What price make-up and charm if the teeth are bad?

The face and form with which one is endowed are not always to one's liking, either because of actual flaws or individual preference, dictated to a large extent by our times and culture. This is a fine time to look, evaluate and analyze objectively what the remedies can be. Does the nose seem too long or too heavy? Perhaps the eyes are so beautiful that others see nothing else. Perhaps the eyes can be enhanced with make-up to make them the most important feature. Is the mouth too wide or too narrow? Again make-up comes to the rescue. Is the skin tone sallow, too ruddy, uneven, speckled? No difficulty there to make the proper correction.

We would all like to be creative, and what a wonderful way to experiment — on one's own person. The greatest error made in make-up is treating each part of the face out of context with the whole. When looking into a mirror, try to see the whole — how does one part relate to another, to the entire face? Just as the artist deals with live form and color, so one must approach the art of make-up. But unlike the painting, the face must look good close up as well as at a distance.

Hair styles and dress, like make-up, should be attuned to the individual rather than the mode of the moment. The mode should be used mainly for guidance. To look chic, in style, is not always to look attractive. A little individuality helps a lot to separate one from the general mass.

Take time off to solve some of the appearance problems, so that each day for the next year you can apply your answers with assurance and go on to each day fully and confidently. *THE END*

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PART III

THE GLISSADE

BY THALIA MARA

The **glissade** is one of the most basic steps of **allegro.** It is a connecting, or linking, step which which can be compared to the word "and" in the English language. Yet this most basic step is generally not well understood and is seldom performed well. When incorrectly performed it can mar the dancer's performance just as it would mar a person's speech if he constantly mispronounced the word "and."

The **glissade** is a **terre-à-terre** step, not a step of elevation. It derives its name from the fact that the feet glide or slide along the floor.

I believe that the reason it is so commonly misperformed is that today's dancers are not sufficiently trained in the action of the insteps. Many dancers perform all the steps of ballet without any basic understanding of how the instep is related and used in foot movement.

Looking back on my own training I recall how much time and attention were given by my teachers to the proper use of the feet in performing both the elevation steps and the **terre à terre** steps of **allegro.**

Mme. Olga Preobrajenska, in particular, was most exacting in her attention to this phase of ballet training. I vividly remember the many hours spent with this wonderful and kind teacher as we worked together on the "simple" steps, such as the **glissade** and the **pas de bourrée,** and how we both wept—I in exasperation because I could not seem to grasp what she demanded, and she in sympathy, but not letting up in the slightest. How many times I have blessed her since those days as I began to realize what it meant to have complete control of one's feet—the ease and lightness which it gives to the dancer—the all-important **ballon.**

The **glissade** is a step that requires perfect use of the insteps of both feet if it is to be performed with smoothness and lightness.

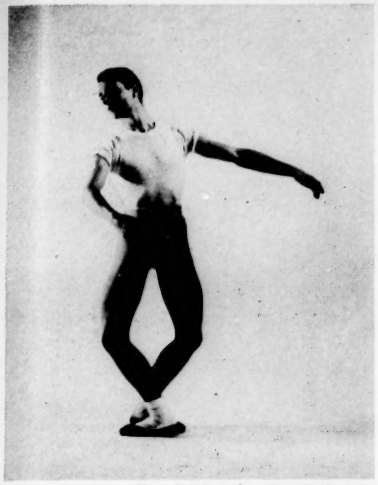
The **glissade** must begin with a good **demi-plié,** the working leg must slide out on the floor—not above the floor. There must be a push up or spring through the instep of the supporting foot. Pressing strongly from the heel to the ball of the foot, the dancer rises, for an instant, to a 2nd pos. in the air, with the tips of the toes grazing the floor. Then the weight is quickly transferred to the other foot. Again, care must be taken as to how the weight is transferred—the **fondu** action of the instep and knee are brought into play. The foot rolls down from the three-quarter point to the heel at the same time that the knee is softly bending, so that by the time the transferrence of weight has been accomplished the dancer is in a **demi-plié** on the supporting leg. (See picture no. 4.) Then the extended leg is drawn into the **plié** in 5th pos.

There are several common errors found among dancers today relating to the second part of the **glissade.** One is that the knees are kept stiff too long—the dancer transferring the weight from foot to foot on a stiff knee, not doing the **plié** until the second foot has closed to 5th pos. This makes for a duck-like action which gives a peculiar, jerky look to the step.

Another is in the timing of the action. Granted that the second foot must also be extended to a long, pointed position (picture no. 4), this is, nevertheless, a transitional movement which must not be held. The action of the **glissade** is timed "and one" —the close of the step being on "one," not after "one." Closing the **glissade** too late gives a labored appearance to the jump which follows the **glissade.**

A third error lies in performing the **glissade** as if it were a **jeté fermé,** raising the feet off the floor and losing completely the gliding action of the feet on the floor. This error involves the dynamics of dancing. There must be shading in movement just as there is shading in sound. A piece of music played all at the same tonal level would lose all artistic value—so it is with the dance. The **glissade** is a preparatory as well as a linking step. It generally

DO'S 1



Illustrated is a **glissade changé—glissade dessus.**

1. The right foot is front in the 5th pos. and the right shoulder is brought forward. To complete the harmony and aesthetic beauty of the pose, the head is inclined toward the front shoulder. The knees are well opened in a good **demi-plié.**

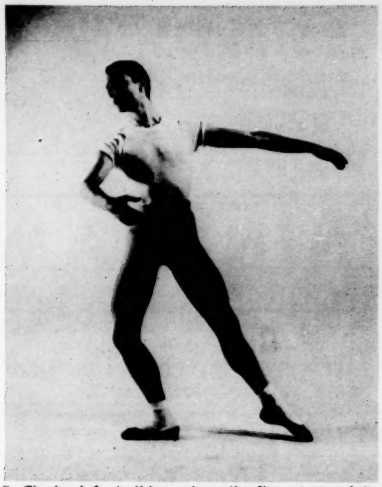
precedes an elevation step such as an **assemblé** or a **jeté.** If both the **glissade** and the **assemblé** are performed at the same level, much of the color of the performance is lost. If, on the other hand, the **glissade** is kept low to the floor, the **assemblé,** which is the highlight step, will have much more impact.

The use of the **épaulement,** too (another neglected part of ballet training today), is definitely part of the **glissade** step.

While the use of the **épaulement** can, of course, vary, a good rule to remember is to bring that shoulder front which corresponds to the leg which is front in the 5th pos. For example, on **glissade derrière** to the right the left shoulder will be forward and the head inclined to the left, or front, foot; on **glissade devant** to the right the right shoulder will be front and the head inclined to the right, or front, foot.

The **glissade** may be performed back, front, forward, backward, over and under—or to give the French terms: **derrière, devant, en avant, en arrière, dessus** and **dessous.** The qualifying direction is established by the action of the first foot. Thus a **glissade** which begins with the back foot and finishes with the same foot back is called a **glissade derrière** or a **back glissade;** a **glissade** which begins with the front foot and ends with the same foot front is called a **glissade devant** or a **front glissade;** a **glissade** which begins with the front foot and moves forward is called a **glissade en avant,** a **glissade** which begins with the back foot and moves backward is called a **glissade en arrière;** if the **glissade** begins with the back foot and changes feet so that the back foot finishes in front, it is called a **glissade dessus** or **glissade over,** if the **glissade** begins with the front foot and changes feet so that the front foot finishes in back it is called a **glissade dessous** or **glissade under.** Any **glissade** which changes feet is also called **glissade changé.**

DO'S 2



2. The back foot slides out, on the floor, to a **pointe tendu** with the weight of the body retained over the supporting leg, still bent in a good **demi-plié.** The **épaulement** remains the same.

DO'S 3

3. The dancer pushes up strongly from the heel of the supporting foot through the instep and is for an instant suspended in the air, toes just grazing the floor. This is completely a transitional movement, not held for any length of time.

PHOTOS BY JACK B. MITCHELL

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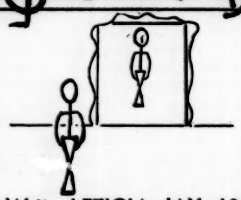

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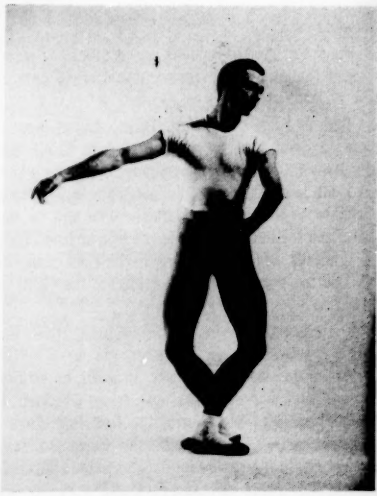
DO'S 4

4. The weight is transferred to the left foot by rolling down its instep and, at the same time, the left knee is bending so that as this simultaneous action finishes, the dancer is resting securely on the whole left foot in a good **demi-plié.** At the same time the left shoulder is brought forward and the head inclined to the left.

DO'S 5

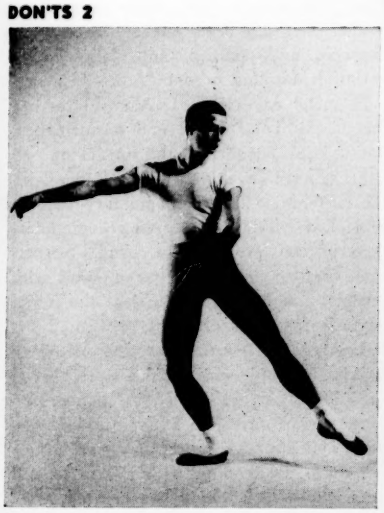


5. The finish of the **glissade.** The extended leg is drawn into the **plié** in 5th pos. Both heels rest securely on the floor, both knees are well pressed back over the toes, and the **épaulement** is preserved. The feet have now changed so that the left foot which began in back of the right has finished in front of it.

DON'TS 1

1. The foot should not be lifted off the floor in a **glissade.** Actually if both feet are lifted off the floor in this manner the step is really a **jeté fermé.**

DON'TS 2



2. The legs must always be well turned out from the hip and the heels kept forward as the legs move.

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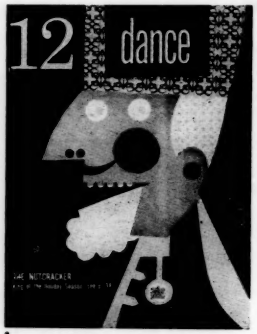

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OPEN LETTER:

APPLAUSE AT THE BALLET

BY JILL JOHNSTON

There is something capricious about applause to begin with — its duration, volume and recurrence seem to be dependent upon such incalculable factors as the weather, the health of the performers, the program, audience expectations and so on — and when you add to this capriciousness the prevailing uncertainties as to "when to" and "when not to" and certain lapses in good taste, the total result is understandably one of confusion . . .

The classical ballets continue, in one way or another, the unbroken tradition of the earliest ballet thinking. That is: the exhibition of skills and amazing scenic effects, with the presentation of an idealized human in ideally formulated motion, all devised for the pleasure and distraction of the spectator. This thinking must naturally have produced the spontaneous applause of an appreciative and bedazzled audience. And we can imagine this spontaneity hardening into the practices now in evidence. Displays of skill are *ipso facto* met with immediate applause — this skill being further identified with a few "top" performers who often receive extended gratitude from the audience upon entering and exiting, and following a variation dazzling or not.

In many cases these customs interrupt the continuity of music and performance, but it is also true that the musicians and dancers have developed a compliance with the customs so that a momentary suspension of activities becomes an accepted feature of the performance. And, further, some ballets are actually composed with several conclusions at which the chief participants bow, exit, bow, etc. Mr. Balanchine's *Divertimento No. 15* is a striking example of a serious work that is consciously styled after the court performances from which ballet evolved. The bows and applause following the variations are quite in keeping with the style and atmosphere Balanchine has created.

But then, what of some other serious work? The first that comes to mind is another Balanchine work, *Serenade* — a ballet in a much different mood, lyric, consciously romantic. It is, from beginning to end, like the swelling movement of a great veil over a landscape. It shimmers and envelops. It should *not* be punctured by any disturbance from without. But such disturbances occur, unfortunately, and those in the audience who are fully involved in the illusion become displaced.

I was more than displaced by a performance of Todd Bolendor's *The Still Point* that I attended. In the middle of a most important emotional climax, in which Melissa Hayden does several rapid *tours à la seconde* with hair flying and frenetically jabbing arms, I experienced a kind of yanking dislocation when the sound of clapping intruded itself. Regardless of mood and context, a physical feat drew illusion-shattering applause. This is a very good example of the confusion I first mentioned. It is actually the overlapping of old customs upon new ideas; a time-honored habit persisting into an era of change which calls for adjustment to work of another kind.

But the responses to virtuosic work also tend to be old-fashioned. The most progressive choreography along this line aims at making the "dazzle" an integral part of the ballet, rather than a means of personal exhibition. In the Third Movement of *Symphony in C,* for instance, the male dancer executes a thrilling sequence of turns, and he is applauded, but the ballet moves inexorably forward — and though the applause does not cut off our sight line, it does drown the music, and distracts us from total involvement in the progress of the ballet. Later on, at the end of the variation, the dancer takes a bow. That is the time for appreciation.

Confusion, distraction, distress — may we hope for a speedy transition from the old customs to new ones of more silence, attention and discrimination, to keep abreast of the modern temper? *THE END*

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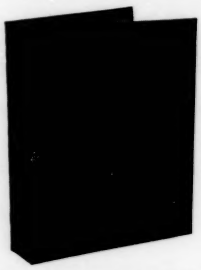

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TALK OF THE TRADE

By TONI HOLMSTOCK

From silk stockings to ballet tights! The history of dancing tights is reflected in DANSKIN's history. The Triumph Hosiery Mills, known for their fine silk and nylon stockings, used experience and skill to develop the now famous line of Danskin ballet tights, leotards and trunks.

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By the 1930's Triumph Hosiery Mills had gained wide recognition for the diversification of their hosiery styles. Among the many they manufactured was a silk opera stocking which soon became very popular with theatrical people. In 1939 the original elastic mesh opera stocking was added to the line.

Next they pioneered the development of theatrical tights—and the result was the perfecting of elastic mesh opera tights. Growing from being just a department of Triumph Hosiery Mills, in eight years this became a division, and as their reputation for finest quality elastic mesh stockings and tights grew, Triumph's manufacturing facilities in York, Pa., were expanded to meet the demand.

The interest of the company in the ballet field became as deep as their market became wide, and they constantly experimented with fabrics, utilizing full-fashioned knitting machines where possible.

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The final product — the now famous Danskin tights — gained immediate enthusiastic response, and the company realized that Danskin's special manufacturing care, styling and marketing, required the responsibility of a separate firm. Triumph's dance apparel division became a fully staffed new firm, Danskins, Inc., in 1953, and with the energies and experience of experts devoted to ballet wear, they soon added full-fashioned leotards and trunks to the line.

Their fine gauge full-fashioned hosiery machines and their patented construction features, have made Danskin a name universally known for fine quality and perfect fit. Their distribution now embraces almost every country in the world — and the customers who wear Danskins for leisure wear and skating nearly equal the many thousands who dance in Danskins.

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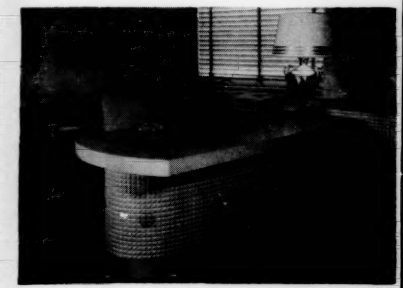

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There are a number of dance books for pleasurable reading or for learning, which would be a fine gift to oneself or a friend. They also make excellent prizes. Here is a partial list of some of the choice ones;

Ballet Companion—by Olga Maynard; Macrae Smith Co.

Come Dance With Me—Memoirs of Ninette de Valois, to be released in Feb. by World Publishers.

Teen-Age Dance Etiquette—by Betty White; David McKay & Co.

From Renoir to Picasso—by Michel Georges-Michel; Houghton Mifflin Co.

Guide to the Musical Arts—Albert Daub & Co.

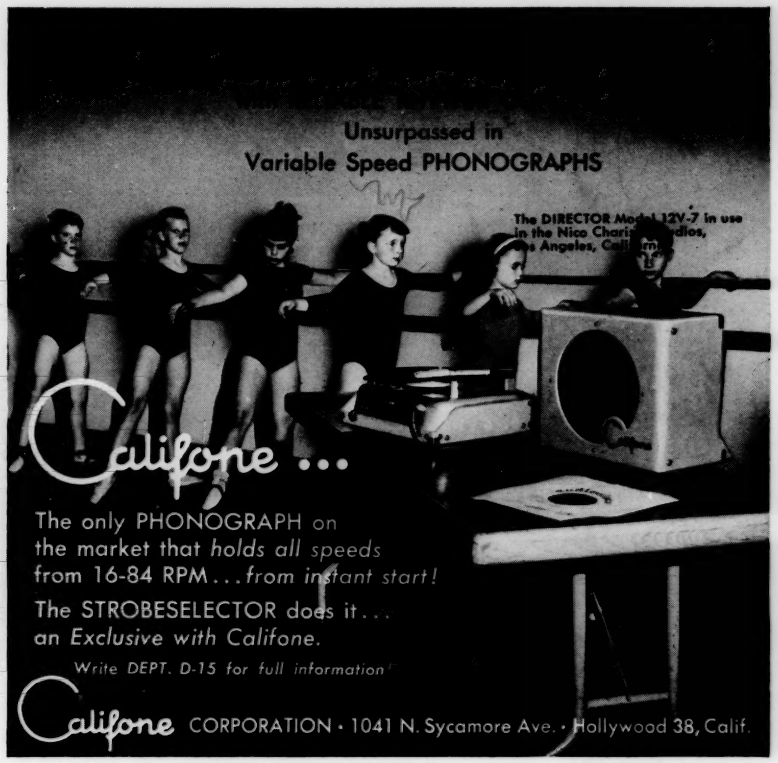
How to Improve Your Tap Dancing—by Beale Fletcher; A. S. Barnes & Co.

Index to the Story of My Days—by Gordon Craig; Viking Press.

Opportunities in Dancing—by Paul Denis; Exposition Press.

Theatre Arts Books—12 books listed in December issue.

Walk Your Way to Better Dancing—by Gordon Laing; Ronald Press.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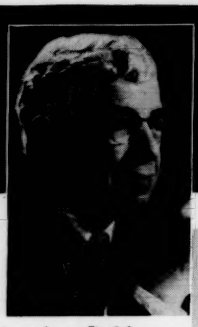

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(Continued from page 25)

synthesized by the swiftly classic dance.

And what delightful, demanding, and youthful dancing it was — led by Nicholas Magallanes and Patricia Wilde. In Miss Wilde's solos, the batterie was so fiercely fast, the gargouillades so numerous, the turns so profuse, that she was completely absorbed. She had no time for the ballerina mannerisms that have lately distorted her essential wholesomeness. The result was the most honest and brilliant dancing of her career.

Mr. Magallanes, too, danced with exuberance, although his technical command was no match for that of Miss Wilde. And in the special passages for men alone and women alone, it was the distaff side that took Corelli-Vivaldi-Keeler in its soaring stride.

It is difficult to refrain from commenting upon all the individual performances that have illumined the season thus far. But next month we shall indulge freely in that pleasure, and a sure one it will be.

Two Works by Murray Lewis
Henry Street Playhouse
November 8, 9, 10 — 1957

Because it is for them a recent thing, most young artists are either myopic or gloomy as they look back upon their growing up. Not Murray Lewis.

Though solemn at times, his *Journal* was also gay and tender and wholly incandescent as it traced his quest for maturity. And although it was deeply personal, it shared always with the audience.

Journal was a procession of solos tracing the joy in being alive, the striving for beauty, the time of confusion, the finding of roots, the first moment of insight, and the summation. Mr. Louis was the searcher, and preparing the way for him or reflecting his moods, was a chorus of four brown-clad "earth figures" (Peggy Barclay, Clare Lorenzi, Laura de Freitas, and Anne Sherman).

As a dancer, Mr. Louis is emerging from the chrysalis of self-consciousness into a style that is strong and definite and flexible to any context. In *Journal* there was often a delicate sense of detail, while in *Corrida*, which occupied the second half of the program, he showed a flare for the heroic.

Corrida has now been expanded into a three-part dance. Throughout, it used the bullfight analogy, but in a fresh way.

It began with three figures-of-tragedy (Gladys Bailin, Phyllis Lamhut, and Dorothy Vislocky) promenading ominously, their long trains snaking behind them.

Most impressive was Gladys Bailin, who knows instinctively how to make every gesture seem important.

In a taut duet, Coral Martindale curved about Murray Louis, symbolizing his fear. And as the struggle progressed, he seemed literally to grow in stature and strength. In devising this dance, Mr. Louis was guided by a fine awareness of Miss Martindale's dramatic potential.

Finally, the "moment of truth" — with the whole group strutting among flagstandards, reflecting the boldness and theatricality of the final instant.

The use and choice of music throughout the program was as original and sensitive as the choreographic approach.

The Mary Anthony Dance Theatre
92nd Street "Y"
November 10, 1957

Those who believe that the dramatic approach to movement imposes limitations need only to have seen Mary Anthony's most recent concert. All three works — the new *Plaisanteries D'Amour* and *The Purification* and the reworked *Songs* — began from an essentially literary basis. But each evolved its own movement approach, its own kinesthetic emphasis.

Most deeply realized — and most sensitively performed—was *Songs*, based upon three of Blake's "Songs of Innocence and Experience." It was as though the choreographer had stirred the surface of water with a branch, and through the circles—concentric, separating, widening — there rose a serene and natural dance language, one easily moulded to the picture of men and women finding completion in each other.

In *Plaisanteries D'Amour* (Bach), the dance approach was punctuated with pantomime. Medieval ladies and gentlemen dallied and flirted and played at love. The insouciance of the theme required feathery pantomime, and more important, a balletic daintiness in the danced phrases. Miss Anthony's tendency to compose in broad sweeping phrases did not seem suitable. And her male dancers further complicated matters with an inarticulateness, especially in legs and feet. Of the ladies, Alice Uchida came closest to the required lacy quality.

There is a pantomime akin to words. This Mary Anthony used in *Plaisanteries*. And there is a pantomime akin to architecture. Miss Anthony wisely selected this for *The Purification* (Calabro). Based upon a play by Tennessee Williams, and premiered last summer at Lucille Lortel's White Barn Theatre, the work had the

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REVIEWS *(Continued from page 69)*

sturdiness and symmetry of buildings. Its figures, grouped at the outset in twos and threes, broke away for a folk-flavored dance or for phrases of love and seduction. But they seem to leave their shadows behind to keep the groupings stable, the picture harmonious.

The dance, which concerned the trial of a Rancher (danced with stern malevolence by Louis McKenzie) who killed the girl he could not possess, was unfolded in flashbacks—narrated by John Gregory and given the added fluidity of dance. The balance between acting and dance was extremely sensitive, and the work will be a moving one when the performers find the necessary depth of projection. At present its most satisfying element is pictorial.

Bhaskar & Sasha in Dances of India
Carnegie Recital Hall, Nov. 9, 16, 23, 30

In programming, performance style, and certainly in costuming, Bhaskar and Sasha have made great strides since last season. Bhaskar seemed willing to control his hyper-extended, spectacularly acrobatic style so that he was more in harmony with his partner. And both performers relied more on dancing and less on sequins.

(Continued on page 72)

Photos by Berni Schoenfeld

Mary Anthony's "The Purification" was premiered at Lucille Lortel's White Barn Th., Westport, Conn., last Aug., with Tennessee Williams, on whose play the work is based, present. Top: Mr. Williams, Eva LeGallienne. Center: Miss Lortel, Louis McKenzie, Miss Anthony, stage dir. Tom Skelton. Bottom: scene from the story of passion and murder.

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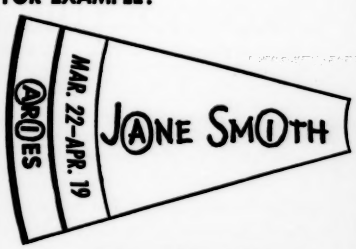

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REVIEWS

(Continued from page 70)

The program made no pretense at exploring the spiritual aspects of the dance of India. Theirs was an entertainment approach. Traditional forms like the *Alaripu*, the *Natanam Adinar*, and the *Thillana* were negotiated with bright, brisk efficiency. Bhaskar and Sasha were not dancing for the gods, and they were not gods dancing. They were two attractive young people reveling in their own high energy.

Their duets were synchronized with great care, with the rhythms precisely marked and the gestures nicely matched. In fact, they often seemed like twins, rather than a man and woman communicating through dance. Among the solos we especially enjoyed Bhaskar's playful *Krishna* and Sasha's *Nritha*, with its Near Eastern overtones.

The dancers announced their own numbers, a device which we found too intimate for a concert format. Their printed program notes would have been adequate.

Valerie Bettis & Co., Louis Johnson & Co., The Anna Sokolow Dance Co.
92nd Street "Y"
November 17, 1957

Four young people played at the wise old game of Commedia dell'Arte. They peered through the rungs of chairs; strummed on the backs of them; lunged in mock duels; observed the world through an imaginary window frame; and danced, each in his own spontaneous way.

The context was Valerie Bettis' *Domino Furioso* (revised from a version done in 1949), and the perfectly dovetailed performers were Miss Bettis (Columbine), Patricia Birsh (Sylvia), J. C. McCord (Pierrot), Swen Swenson (Harlequin).

Through John Malcolm Brinnin's verse, recited by the dancers, there evolved a portrait of the "elusive, all-inclusive" Columbine; competing with Sylvia, the ingenue; bored by Pierrot, the "pale and wan and off and on"; and fending off Harlequin, the "look, no hands" boy. Leading the foray was Miss Bettis, strutting with parasol, watching the others in quiet disdain, and breaking into a stunning solo with whipping renversé turns and bold sorties into the air. Miss Bettis danced more richly than ever before — with power and with gentleness. And she devised fresh, un-self-conscious dance material for her cohorts.

To round out the picture, there was Bernardo Segall's sparkling score, crisply played by the composer.

Louis Johnson's new jazz work, *Cozy*

(Continued on page 82)

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Maurice B. Fishel

GO, GO, GO! These high school Lindy experts are doing their solemn best to shine in a dance contest for the cameras of Philadelphia's WFIL-TV, origination point of the popular ABC-TV program, "American Bandstand."

AMERICAN BANDSTAND

A Connecticut Teacher's Size-up of the Popular Teen-Age Show from Phila.

BY BILL DE FORMATO

The time is three in the afternoon; the setting is the living room of most any household with teenagers. With school books piled in an obscure place, the atmosphere is one of Rock 'n' Roll disorder. Draped over the chairs are girls and boys wearing Bermuda shorts or chino slacks, the now traditional after-school garb. Eyes are fastened on the TV screen to catch the first appearance of emcee Dick Clark and the beginning of another session of *American Bandstand.*

What is the success secret of this American Broadcasting Co. hour-and-a-half program? What does it have that it can cause high school-ers to make straight for home after classes? Even the mothers have begun to take a peek at the sensational session.

In order to get the answer from the students themselves, I asked all the teenagers of my dancing school to write a short theme on *American Bandstand,* and have chosen quotes from the two best — one by a girl, and the other by a boy.

Patti Ficera, a brilliant 9th grader and exceptionally fine dance student, wrote: Since *American Bandstand* has been on television, I find that I am enthusiastic about learning new steps in the jitterbug and Bop. I like watching this program because it gives me a chance to see how other teenagers dance, dress, etc., and to compare their way of dancing to mine. When Dick Clark, the host, introduces the teenagers to the television audience, I feel as though I am getting to know each one as a personal friend." Patti then added: "P.S.: If *American Bandstand* were not on the air, I would have lonely afternoons."

The second theme is by a strapping Sophomore, Fred Maffei, who looks like a professional linesman on a football team. His comments are a little more blunt: "I wouldn't miss *Bandstand* for anything. Every day I go straight home from school (that is, if I don't have detention) to catch the program. I don't hang around the corner or sweetshop any more. In fact, none of the other guys do either." When I questioned him further about this, Fred remarked: "Most of the guys either go home or congregate in each others' homes. By going home, I keep out of trouble and do my home work. The program helps me to understand dancing styles better. I hope some day I can dance

YOUNG CHAMPS: Phila. teacher Gertrude Diem sent us this photo of Justine Correlli, of Phila., and Bob Clayton, of Wilmington, Del., winners of the latest "American Bandstand" dance competition. Both contestants and the young studio audience seem to regard jitterbug as a serious matter.

on that program."

These views sum up what most of my young pupils feel about the show. And, I must confess, on afternoons when I am free from teaching, I find myself checking the time and making a bee-line for home to watch too.

It is, in my opinion, a fine program. It certainly has done much more than stimulate the enthusiasm of the youngsters — it has influenced the recording companies and the disc jockies as well. Though it is a Rock 'n' Roll record jam session, the show is wholesome, with a master of ceremonies who is thoroughly clean-cut. One reason that this 27-year-old modern day Pied Piper is a winner is that he always displays fairness, giving all the youngsters an equal chance to demonstrate their dancing talents, and favoring no one recording artist or disc. His manner and his methods set an excellent example for the adolescents.

American Bandstand has been telecast in Philadelphia locally, from WFIL-TV for more than five years, and since last August, when it was made an ABC-TV network program, it has far outdistanced the other after-school shows.

There is a variety of features in the format. The youthful studio guests do attractive formation figures, like *The Circle Dance* and *The Stroll.* These, plus their new type of Bop step and some of their breaks, are regularly being imitated by dance students who see the show, and they always ask me to teach such novelties in class.

The "Record Preview" part of the show is fantastic. The panel of boys and girls who listen to new releases have an uncanny knack for picking future best sellers. Hearing their opinions on how a recording is likely to go over is a big help to us in the dance world in judging pupils' music preferences.

The dance contest portion of the program further stimulates interest. I am among the fans who root for a favorite team and eagerly await the decision on who will be the winners. I was very pleased with the performances of the finalists in the latest competition. (In general, however, I feel there should be a larger number of judges and that they should be connected with the dance world.)

"Spot Dances" are another feature. In these, three or four couples are introduced, thereby becoming known by name to the audience. They pick out a spot on the floor to dance, and the camera concentrates on them for a long enough time to give the audience a clear view of the different styles and breaks — before the "mob scene" of dancers takes place.

Clark's guest is usually a recording artist currently on the hit list. This is an extra treat for both the studio and home audience — and a special break for the autograph hunters on hand.

"Why is it," someone asked me, "that the youngsters on *American Bandstand* appear to be better dancers than those on other teen-age shows?" The reason, I feel sure, is that the *Bandstand* boys and girls, unlike the constantly changing guest groups on other programs, are "regulars," ones who dance together several times a week. It is natural that they should be more proficient.

As for dress on the program, I must be a bit critical — and the Philadelphia mothers will probably scream. Truthfully, the boys on the program are much better groomed than the girls. Neatly turned out, complete with jackets and ties, they look smart in comparison with the girls, in their tweedy sheath dresses or sweaters and skirts, and their bobby sox and sneakers. As most dance teachers and educators do, I feel that in most cases "the better dressed child is the better behaved child."

The only other criticism I would have about the looks of the dancers on the program is the dance position often assumed during the slow numbers.

You might find, as I have, that pupils who learn in their dance lessons something they have seen on TV will feel that they are far ahead of other teenage dancers in their vicinities. My students invariably request *The Stroll.* Since my assistant and I equally enjoy it, that request is always granted. Before presenting it for your use and fun, I would like to say "Thank You" to Dick Clark and the dancers on *American Bandstand* for creating fresh interest in the new Bop and jitterbug style of dancing.

THE STROLL

Music: *Back to School Again,* Timmie Rogers, Cameo label 116A, 45 RPM.

Couples in sets as in Virginia Reel: a line of girls facing a line of boys.

FORMATION COMBINATION

BOYS	Cts.
Touch L (toe, or whole ft) across R	1
Touch L, to left side (feet apart)	2
Touch L (toe, or whole ft) across R	3
Swd L	4
Cross R in back	5
Swd L	6
	1½ meas.

R. H. Robertson

THE STROLL: Stamford, Conn., teacher Bill De Formato teaches a group of his pupils the popular formation dance seen on "American Bandstand." L. to r.: Alex Lionetti, -5; Jimmy Hickey, 9; Billy Santora, 7; Mr. De Formato; Vita Sabia, 14; Linda Montanaro, 7; Karen Pugliese, 8; Nancy Horton, 17.

GIRLS	Cts.
Touch R (toe, or whole ft) across L	1
Touch R to right side (feet apart)	2
Touch R (toe, or whole ft) across L	3
Swd R	4
Cross L in back	5
Swd R	6
	1½ meas.

Repeat preceding 6 cts. (1½ meas.). Repeat preceding 3 meas. (12 cts.) 3 or 4 times.

End couple — while the rest of the set continues with Formation Combination (as above) — approach each other with the

Gary Wagner

PIED PIPER: For a host of American teen-agers television watching, in the after-school hours, means tuning in on Dick Clark and "American Bandstand." Mondays through Fridays, the 27-year-old emcee presides over a dancing session and record jamboree.

STROLL STEP

BOY	Cts.	GIRL
Fwd L	1	Fwd R
Cross R in back	2	Cross L in back
Fwd L	3	Fwd R
Fwd R	4	Fwd L
Cross L in back	5	Cross R in back
Fwd R	6	Fwd L

1½ meas.

They meet and continue *The Stroll* together (R Hand Clasp Pos., Girl at Boys' R), turning alternately away from and toward each other (akin to face-to-face and back-to-back), through the center of the set to the other end. When this couple reaches the head of the set, they resume Formation Step, joining in with the rest of the set — while the *new* end couple strolls through. Continue the process until each couple has strolled up the middle.

(The author is Director of the Bill De Formato School of Dancing, Stamford, Conn.)

•

ANYONE FOR TANGO?

Some Regional Reports on How This Beautiful Dance is Faring with the Fans

BY DOROTHEA DURYEA OHL

"I'd like to learn Tango next, because I've noticed that not so many people get up to dance when the orchestra plays a Tango — there's really room to move."

As an instructor, I've often had requests like this — but any excuse at all will serve to get me to teach this beautiful dance. Columnist Danton Walker recently wrote: "Tango again the rage of Paris, as in pre-World War I days." How is it doing around the U.S.A.?

J. H. Vandapool, of Santa Fe, N.M., has this to report: "It is significant that on the rare occasions when orchestras play a Tango, all couples rush to the floor to dance. They are delighted with this enchanting music — and the melody is a challenge. But, alas, because they do not understand the phrasing, they execute (and I use the word in two ways) the dance with Fox Trot and Waltz variations."

Louise Finley of Dallas, Chairman of the Ballroom Section of the Texas Assn. Teachers of Dancing (who teaches mainly 11- to 16-year-olds), tells us that ". . . for the 7th and 8th grade students, Tango is included in the course. On the whole they are very very good about learning it."

In "The Gateway to Mexico," Corpus Christi, Tex., there is little general interest in Tango, we are told by Doris and Ralph Abel. "We do include it in our courses," they add, "because we think it important for our pupils to know a little about all the dances."

Oklahoma City's Kotche (B. A. Kotshonis) contributes this: "The Tango has done much to stimulate the dancing public's interest in ballroom lessons . . . for over a quarter century we have taught Tango in our classes."

Dick Chaplin, another teacher from Dallas, reports that his students (95% of whom are teenagers and 7th graders) are given a complete course in social dancing, and that he introduces Tango to them with the novelty number, *Do a Little Tango* (ABC-Paramount record 45-9788) He uses this first as a mixer; then the students dance it to standard Tango music; and finally they dance it as in regular ballroom dancing, omitting the mixer feature. (Mr. Chaplin's notes on this will be in a future issue.)

Mr. Chaplin also comments: "Our adults absolutely love Tango, and I teach them as much as I can get away with — Tango being also one of my favorites . . . Tangos are very seldom played in this area . . . Continental Tango prevails . . . Gaucho Tango is done usually only by exhibition teams or very advanced students . . . orchestra leaders tell me they play two Tangos an evening, and all but a few couples leave the floor . . . Latin-Americans here (mostly of Mexican descent) dance well, but usually with the same pattern to all rhythms (step, step, cross). When Tango is played, they still dance the same way."

And at the other end of the scale comes this mournful comment from Tito and Marjorie Montilla, of Odessa, Texas: "Tango is so expressive and so beautiful, and one of our favorite dances. But, unfortunately, we teach it seldom. In our travels in Mexico, we find that it is danced hardly at all — and the same goes for Panama and Havana. This is how easily, and sadly, we can dispose of the subject of Tango."

But — from mournful back to hopeful, N.Y.C. teacher Stephanie Muller tells us: "On a recent Saturday night visit to the Hotel Plaza's Rendez-Vous Room, whole SETS of Tangos were played — and without anyone's having had to put in a request!"

The Nov. BALLROOM USA reviewed Columbia Records' recently issued *Tangos in Hi-Fi* (CL 1029, Boris Sarbek & Orch.), and we have just received Montilla Records' *Tangos in Dance Tempo* (FM 97, Orquesta Montilla, Rafael Ibarbia, Dir.) If these two companies felt that there is enough interest in Tango to bring out whole albums devoted to the dance, quite a few somebodies must be dancing Tangos somewhere. Therefore we decided to have a look-see.

Inquiries were aimed at sections where one would expect to find Tango: metropolitan centers like New York and Boston, and those states adjacent to Mexico. I have long been under the impression that elsewhere in the U.S. Tango is practically non-existent. This opinion was borne out by a comment from Katharine Dickson, whose studio in Cambridge, Mass., is a block away from Harvard. "We get many of the University students among our pupils," she says, "and most of those who come from the Northern, Northwestern and Central States have never even heard the word Tango!"

However, there are surprises. From Boise, Idaho, we have just received a book by Mel and Helen Day, *Easy Cues for Ballroom Dancing* (to be reviewed in an early issue). They devote SIX pages to Tango, starting with the customary SSQQS.

One of the questions asked of those from border States was: "Is the Tango in your area affected by your proximity to Mexico?" The answer, in every case, was "No." Surprised? I was. And this further comment from the Abels in Corpus Christi: "On our last trip into the interior of Mexico, the Mexican nationals at one

of the better supper clubs in Monterrey were doing Fox Trot, as we know it, to Tango music. Only two men on the floor used any Tango combinations whatsoever . . . It is our observation that, in Mexico, as in the U.S., the masses have many different interpretations of ALL dances."

This is what I have maintained all along — with the corollary thought that feminine dancers (at least) should be familiar with all the differing facets of the popular dances, for maximum ability in following. Why not prepare pupils to dance creditably and enjoyably with any partner, any time, anywhere, under any conditions?

TANGO TRADEMARK: Rudolph Valentino, one of the silent movies' great stars, still remains the symbol of the Tango

There seems, however, unanimity of opinion as to what constitutes the basic movement in Tango — among American teachers, anyway. The following paragraph is quoted from the Jan. '57 installment of DANCE Magazine's Ballroom Dictionary:

There is no one step known as THE Tango Step. Probably the combination which most closely resembles a basic step in Tango, to Americans, is the "Basic Five" or "American Tango Step."

MAN (Girl counterpart)		
Fwd L	S	1
Fwd R	S	2
Fwd L	Q	3
Side R	Q	and
Draw L	S	4

The final 3 movements (QQS cts of "3 and 4") are sometimes referred to as a "Tango Close." Since there is no change of weight on a Draw, and "Close" means to shift weight to the closing foot, it is preferable, in this instance, to avoid the use of the term "Close."

With this Ballroom Dictionary exposition of a Tango Basic our correspondents are fundamentally in agreement, with a few trifling differences. Kotche, for instance, has this to say: "Balance movements don't have to be used between different Tango exercises, but they are very helpful in learning Tango and add to the beauty of the dance." In witness whereof —

KOTCHE'S BASIC CRISS-CROSS

Side L, draw R Side R, draw L }	Balance	1 meas.
Fwd L	S	1
Fwd R	S	2
Cross L fwd	S	3
Cross R fwd	S	4
Cross L fwd	Q	5
Side R	Q	and
Draw L	S	6
Repeat "5 and 6"		7
		and
		8

What is this, essentially, but a doubling of the first 2 steps, plus a doubling of the last 3 movements, of the Basic Five? Omitting the introductory balance measure, as Kotche says one may do; and taking into consideration the fact that he likes to "cross fwd" (Cts. 3,4; 5,7) instead of stepping straight forward — there remain the basic elements of the customary SSQQS. Kotche also suggests the use of the "balance measure" — as he gives it — as a means of getting into Open Pos. This he does in going into his next combination (he calls it "Open Basis — Criss Cross") which has the first 2 steps in Open Pos. (instead of straight forward) with the balance of the combination remaining the same as for his "Basic Criss Cross."

This follows the prevailing pattern of those of us who use the Basic Five — the Basic Five as given above is followed by some variation of what is commonly referred to as THE DIAGONAL . . .

MAN (Girl counterpart)		
Diag swd L	S	1
Cross R in front (Girl: Cross L in front)	S	2
Fwd L	Q	3
Swd R	Q	and
Draw L	S	4

You will note that The Diagonal causes a change in the Basic Five of direction only — and only in the first 2 counts.

Most of our correspondents go no further with Tango; so, in the interests of variety, I offer a small thought:

Substitute (for "Fwd L") a Corte, or Dip (Man: Bwd L; Girl: Fwd R) on Ct. 1 of the Basic Five. This is particularly pleasing when it follows The Diagonal, outlined above, although, of course, it may be inserted at will. Nowadays it is never used as the starting combination — it is many a long year since the smart American ballroom devotee has begun a Tango with a Corte. Nor does the modern Tangoer bend the knee very deeply in a Corte. Remember those swooping, sweeping Dips which were the delight of the Castle era? Those went out with the advent of streamlining — as did the widely opened positions, at least in the New York region. Around here it's been some time since we have followed directions that start "Open Pos. Fwd L, Fwd R (Girl: Fwd R, Fwd L)." Our Tango has gradually grown more closed, and thus more in keeping with the Argentine style. Similar directions now are given as: "Conversation, or Semi-Open Pos. Side L (Girl, Side R); Cross R in front — or, Step through R (Girl, Cross L in front — or, Step through L)." America is, thanks be, a free country, and everyone has the privilege of dancing according to his preferences. Nevertheless, this teacher believes that a side-by-side demonstration of the two Tango styles would make the older, wide-open, far apart version seem gauche, compared to the present, smartly close Tango.

More on Tango next month, including some Thoughts on Argentine Tango by Robert Luis, and something from Katharine Dickson which she terms a "Short, Flashy Routine" — designed for "people who know almost nothing but want something glamorous and immediately rewarding."

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REALISM IN ETIQUETTE

The Dance Teacher Can Help a Child to Develop a Sense of Social Responsibility

BY BETTY WHITE

We teachers of social dancing have not always been realistic, it seems to me, in our approach to dance etiquette. We need to reappraise our attitudes and methods, if etiquette is to mean more to our students than a perfunctory or mechanical observance of social forms.

We need to ask ourselves whether, in our role as hostess, with the student as guest, we are providing a real give-and-take in matters of etiquette. Or are we always assuming too much initiative, with

"DO-IT-YOURSELF" LINE: At Floretta Baylin's cotillions in Winston-Salem, N.C., the dance pupils themselves are in charge of the receiving line.

the result that the pupil plays a merely passive role?

Take, for example, the receiving line—usually taken over by adults. How often are students given an opportunity to shake hands with children their own age? That receiving line can be converted into a functional social procedure for the students by inviting them to assist, either at the beginning or at the end of the dancing lesson.

No responsible dancing teacher expects a pupil to learn to dance by just listening and observing. But, isn't that exactly what we are doing when we do not give children a chance to participate *actively?* It isn't enough for a child to *know* what is socially acceptable—he must have an opportunity to *practice!*

Another area which could be more fully explored is the matter of introductions. Some time ago a national survey was conducted to determine what gave teenagers the most anxiety in making social contacts. The answer was—introductions. Let's face it—it isn't always easy for adults to manage an introduction. What can we expect, therefore, of children to whom everything is "brand new?" Again, the dancing teacher is in a unique position to help a child over this hurdle. Since guests are occasionally permitted to watch dancing classes (mothers, friends, and even "small fry"), pupils can be trained to present these visitors to their teacher. When girls and boys are given a greater share of responsibility for their own conduct, they acquire confidence and develop initiative.

Before any formal rules for etiquette are taught in relation to specific social situations (for example, seating, consideration for older guests, and—equally important—consideration for children their own age), a discussion might be held with the class to emphasize the more human aspects of social contacts. Pupils will discover, as a result, that dance etiquette is nothing more or less than the art of getting along with other people. The topic should be taught in a natural, straight-forward and relaxed manner. A sense of humor helps too!

When negative situations arise because of socially unacceptable behavior on the part of a student, the matter should be dealt with at once, either at the individual level or through class discussion. In fact, I feel dance etiquette instruction should always be related to specific social situations. For example, when there are extra boys, *that* is the time to teach the rules for "cutting in"—not at some later period.

From the first lesson, girls and boys need to be made aware of their social responsibility to one another as well as to adults. (After all, they spend more time together than they do with grown-ups.) It is important for both boy and girl to know their mutual roles—that the boy, as a rule, assumes the initiative, with the girl responding graciously to any little act of courtesy extended by the boy.

Finally, it seems to me that dance etiquette should mean more than a yardstick of what is considered socially correct behavior at a dance. The experience should provide values which carry over into every area of life—whether in the home, at school or at the community level. It is my belief, therefore, that as dancing teachers we should inculcate, as far as possible, those patterns of behavior in social conduct which mirror the adult world.

At all times children should be encouraged to make their own decisions, even about unexpected situations which may develop. The usual fracas which ensues when two boys rush up simultaneously to ask a girl to dance, usually ends with an appeal to the dancing teacher. "But we both got here at the same time!" What is the answer? The boys should be encouraged to decide the matter for themselves, after being informed what two adult males would do under similar circumstances—one making a concession to his competitor, the other acknowledging his generosity.

All this is a "tall order" for the dancing teacher—but it can be done.

SIDELINES SYMPOSIUM

ENGLISH STYLE AND OLD TIME

Two small, easy-to-use books have been sent to us from London by the Gen. Sec'y of the Imperial Society of Teachers of Dancing. Published in association with the Society, they are both part of the *Know the Game* series. Of special interest to teachers in the USA is *Ballroom Dancing*, since it gives a clearly expressed and well illustrated introduction to "English Style," about which we are hearing more and more in this country. The foreword by Victor Silvester stresses the importance of expert teaching and not the reliance on textbooks alone. This book contains only 41 pages, but covers the fundamental steps and their execution — Waltz, Quickstep, Fox Trot and Tango. The other book, *Old Time Dancing*, is also well illustrated and includes information on the music, holds and foot positions for such dances as *The Veleta, The Gay Gordons, The Military Two-Step* and *The St. Bernard's Waltz.* The Nat'l Council of Dance Teacher Organizations is making these books available here at cost, as a service to US teachers. Each is 40 cents, postpaid. Those interested may order from Nat'l Council, c/o Box NC-1, DANCE Magazine, 231 W. 58th St., NYC 19.

Helen Wicks Reid

VIENNESE PROM DISC

Last month, to illustrate our article on Viennese Waltz, we showed the album cover of Mercury's *Viennese Night at the Proms* (MG 50124, 33 1/3 RPM LP, Sir John Barbirolli conducting the Halle Orch.) In the caption, we asked, "What's wrong with this picture?"

Mercury's art director must have decided that Radford Bascome's handsome photo of Mary Ellen Moylan and Hubert Farrington would be better suited to his layout if it were reversed. But in "flopping" it, he must not have realized that he was thereby inventing a very unusual ballroom position. Did you notice that the gentleman is pictured with his LEFT arm around the lady's waist?

But this is MUSIC! Some of it is a bit more symphonic than danceable, but it is ideal for use as background music for a dancing party while guests are arriving, going through the receiving line, or being served refreshments.

"AUTHENTIC CALYPSO"

That's the title of a most useful book by Robert Luis (32 pages, illus., $2.50, Latin Dance Studio, 36 Central Park So., NYC 19). Mr. Luis, also author of *The Cuban Dancer's Bible*, has this time given us an

even more attractive book, well written, with fine action photos as well as foot-print charts. Fundamental Calypso movements are cleverly described.

Calypso is now, of course, danced all over the Caribbean area, and varies somewhat from island to island. This presentation explains Calypso as it evolved from its beginnings in Trinidad. My only regret is that this book did not make its appearance at the height of the Calypso craze of last season — it would have been extremely helpful. It should prove a welcome addition to any dance enthusiast's bookshelf — particularly the teacher with thoughts of a Calypso number for recitals. Small gripe: the pages are not numbered — had to count them for you. The print, though, is wonderful; I can read it without glasses!

SHIRTSLEEVES SESSION: Dance band leader Lester Lanin in Epic Records' studio.

LUNCH WITH LESTER LANIN

Your Ballroom Eds. recently had a luncheon conference with orchestra leader Lester Lanin. For 118 years, members of the musical Lanin family have been playing for society galas, both in Europe and America. Lester is youngest of the present crop of nine boys and one girl, born of a musician father, and all connected with music. Lester began serious playing of dance music for parties at the age of 15. Because he's never been able to get away from other people's weddings, he hasn't yet had time to pursue one for himself.

Epic Records has on the market three Lanin LP's of dance music. One, called *Lester Lanin and Orchestra* (LN 3242), was recorded in NYC in 1956 at the Monte Carlo Ball, where Prince Rainier and his fiancee, Grace Kelly, were honor guests. A second disc, *Dance to the Music of Lester Lanin* (LN 3340), provides the occasion for more name dropping, since it is a transcript of the dance music for a ball given by Mr. and Mrs. Cornelius Vanderbilt Whitney. In both the music is superb. There are 33 tunes on the first, and 24 on the other — mostly Fox Trots on the bright side, with an occasional Waltz, mainly Viennese in style. I haven't yet heard his latest, *Lester Lanin at the Tiffany Ball* (LN 5110), recorded at that posh event in Newport last summer.

Thoroughly aware of the kind of music preferred by the Four Hundred, Lester is now branching out and invading the ballroom circuit. For this and for his recordings, he is exploring the dance music tastes of the great mass of fans, and he says he is prepared to give them exactly what they want.

Here are a few thoughts that I, as a ballroom teacher, expressed to him: Let's have more informative labels, which tell the category of each dance and a classification of tempo (S, MS, MF, F). On 33 1/3 LP's it is a great help to a teacher if there is a visible space between bands so that the needle can be easily dropped onto the desired band. (And what a help it would be if the bands could be of different colors.)

Careful thought should be given to the grouping of selections on each side. No one assortment of tunes could ever satisfy everyone's tastes or needs, but it seems incongruous to insert one Mambo (fast) and one Viennese Waltz among a group of equally fast Fox Trots — breathlessness is unbecoming. In an LP put together with a dancing party in mind, a judicious mixture of varying tempos would seem more acceptable — and there might be an occasional interval between selections long enough to permit an exchange of partners. The average dancer seldom cares to dance steadily for 15 minutes with only the most fleeting pause between selections. And suppose our average dancer is stuck for those 15 minutes with a poor partner!

When a musician of Lanin's standing is sufficiently interested to inquire into the wants and needs of the average ballroom dancer, we should pitch in and give him all the help we can. For years we've all been crying for the right kind of dance music. Maybe the day when picking out decent dance records won't be such a time-consuming task is at hand.

Get some of Lester Lanin's records; dance to them; try them out on your friends and pupils. Then let's hear from you on these questions:

Are the selections suitable? If not, what should be added? More fast numbers? More slow ones? A platter which keeps all selections to the same general tempo, or some S and some F? All one type of music to a side, or an assortment? If assorted, what combinations would you suggest? Fox Trots and Waltzes coupled, for instance? Latin dances segregated, or mixed with others? All new, all standards, or classics mingled with the latest hits? Would Lindy numbers go, in really fine instrumental treatment — or do you think our young folks will be satisfied to dance only to the latest Rock 'n' Roll release? The maestro is willing to listen.

P.S.: Last month we reviewed Howard Lanin's Decca release, *Dance Till Dawn.* If you notice any similarity to Lester's music, there's a reason—they're brothers.

ROCK 'N' CHA'S GOT ME!

Still on a Cha-Cha kick from November, we pass on a report from Louise Ege of Chicago that the teens in that area can't get enough of it. It has even replaced the Bunny Hop in their affections. Here's how they Cha-Cha in a line, called Rock 'n' Cha, from notes, sent by Mrs. Ege, prepared by Grace V. Hansen, Dance Coordinator and Professional Consultant for the Chicago YMCA's, and also head of the ballroom committee of the Chicago Nat'l Assn. of Dance Masters:

Single line, facing LOD; hand on shoulder of one in front; all start with same foot; all do same thing.

ROCK

Fwd Rock	Fwd R	1
	Step L in place	2
Bwd Rock	Bwd R	3
	Step L in place	4
	Cha-Cha-Cha fwd (3 little Q's) RLR	5 and 6
	Cha-Cha-Cha bwd LRL	7 and 8

Repeat.

PENGUIN

Make like a penguin, jiggling and teetering from side to side.

Side R	1
Close L	2
Side R	3
Close L	4
Cha-Cha-Cha in place RLR	5 and 6
Cha-Cha-Cha in place LRL	7 and 8

BREAK-AWAY TURN

All circle (solo) to right; breaking away from, and returning to, line on—

Walk R, L, R, L (Circle rt)	1,2,3,4
Stamp R	5
Clap hands	6
Stamp R	7
Clap hands	8

Note: In this outline measures were not given. We assume that the 8 counts

given, if conforming to usual Cha-Cha rhythm, would work out like this: 8 Cts. equal 2 Cha-Cha 5's, although not arranged in exactly the same order (Cha-Cha 5 equals quarter note, quarter note, eighth, eighth, quarter—Cts. 1,2,3 and 4); and that the 1st two combinations could also be counted like this: 1 and, 2 and; 3 a-and, 4 a-and (just as a Cha-Cha 5 could be counted 1 and; 2 a-and). Shades to tap dancing—doesn't that "2 a-and, 3 a-and, 4 a-and" remind you of *That Old Soft Shoe?*

PARTY FUN

Miss Hansen's Cha-Cha line, and variations of it, I see as a fun item for your holiday parties. Try 2 quick handclaps on Ct. 8, instead of 1, as given. I see no reason why each combination could not be started with L, if preferred. Why not do the 3 combinations as given (each starting R); then repeat starting each one with L, if you'd like to make a bit more of the number. In fact, why not a Cha-Cha line formation number on your next recital program?

Remember the *Cha-Cha Choo-Choo Caboose* in the Sept. '55 DANCE Magazine? R. E. Driscoll, of the Driscoll Dancing School in Buffalo, reports that he had several hundred children all doing it at a big charity ball, and that they loved it—particularly the part where everyone pulls down on the steam whistle, "Whoo Whoo!" Here it is again, in brief. Notice that, since it is an earlier version of what is now more commonly referred to as The Chase, it uses 2 Cha-Cha 5's (in same direction) as its basic unit, instead of one Cha-Cha 5 (in each direction), as is now in general usage.

Basic Unit: Two Cha-Cha 5's:

Fwd L	S	1
Fwd R	S	2
Fwd L (small)	Q	3
Close R (almost)	Q	4
Fwd L (small)	Q	5
Fwd R	S	6
Fwd L	S	7
Fwd R (small)	Q	8
Close L (almost)	Q	9
Fwd R (small)	Q	10

Single line (LOD), followers (the cars in the train) with hands on hips of one in front; leader (engineer) with R hand raised (holding cord of train's whistle), L hand at hip or extended fwd.

To start: Line dances basic unit of 2 Cha-Cha 5's exactly as described.

To continue: Line shuttles back and forth; each member executing (solo) a smart half-turn to right without moving out of line, by stepping *Bwd* L (instead of Fwd) on Ct. 1 (turn ¼) and Fwd R on Ct. 2 (turn ¼) on each succeeding repetition of the basic unit of 2 Cha-Cha 5's. As the leader makes his half-turn—simultaneously with the followers — he pulls down on the whistle cord twice, and everyone shouts "Whoo, Whoo!" This leader now becomes a follower (the last car in the train, the caboose)—the line having reversed itself—and he places his hands on the hips of the follower in front of him; while the new leader (the previous caboose) takes over, and the line chugs off in the opposite direction.

This can go on indefinitely. Or it can lend itself to endless variations.

Here are a few suggestions:

Start the number as a couple dance, with the couples dancing Cha-Cha in the customary ballroom manner, leading eventually into "Chase" pos. and the making of a 2-car train. The man, as he moves up close behind his partner and places his hands on her hips, commits a deliberate foot-fault in order that he may thereafter use the same foot as his partner. Or start right out in the 2-car train formation for each couple. In either case, couples dance as a 2-car train for a while, then start attaching themselves to other couples—forming 4-car, 6-car, etc., sections. Eventually all unite in one long line, the first person in line becoming the leader and the last one of his followers the caboose.

A leader with originality might choose to travel farther in one direction than the basic unit of 2 Cha-Cha 5's, continuing in the same direction by repetitions of that basic unit *omitting* turns until ready to have the train chug the other way. Another leader might like to follow a circular, switchback or hairpin, or any other type of track he can visualize. Or there could be two trains, with all sorts of movement patterns—side-by-side, traveling in the same and/or opposite directions, circling, passing, etc. Eventually arriving at the "RR station," from opposite sides, a general scramble for new partners might take place—if you'd like to develop this into a mixer.

A good Cha-Cha record: *Together 1-2-3*, Al Castellanos & Orch., Mardi Gras 1021 x 45. Flipside: Merengue "Ta-Ka-Ta."

D. D. O.

TOPS IN CHICAGO: On Nov. 23rd, Marie Scavuzzo and Vito Bertucci won the Fox Trot and All-Around Championships in the dance contest of the 13th annual Harvest Moon Festival, sponsored by the Chicago Sun-Times, at the Chicago Stadium.

BALLROOM DANCING? Our Ballroom Dictionary has never defined the Rock 'n' Roll maneuver being executed here by brother and sister team, Chuck and Aloha Laoang, at the Chicago Harvest Moon.

NEWS OF BALLROOM DANCE

CHICAGO HARVEST MOON

A sell-out crowd of 22,500 packed the Chicago Stadium for the 13th annual *Chicago Sun-Times* Harvest Moon Festival. In the dance contest, winners were: All-Around and Fox Trot, Marie Scavuzzo and Vito Bertucci; Waltz, Paul Trump and Sophie Bimba; Tango, Robert Hert and Terry Rowan; Cha-Cha, Michael Francisco and Carol Dituri; Free Style, Victor Hereford and Barbara Wooley; High School Rock 'n' Roll, Jim Dybas and Karla Wooldridge; Adult R 'n' R, Ted Cole and Marlene McHale. Winners shared a total of $4,000 in prizes.

Judging were Chicago dance instructors Vonda Urban, Frank Morgan, Gus Giordano, Teresa Dolan, Helen Anderson, Emanuel Giacomo, Ermie Schultz and Grace V. Hansen, along with NBC casting director Helen Carey. The orchestras were those of Les Brown and Benny Sharp.

Louise Ege

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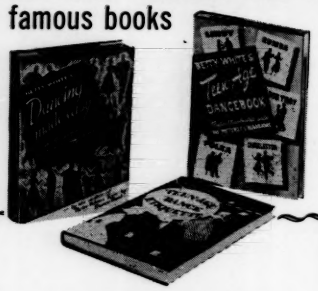

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SO. CALIF. BALLROOM NOTES

The Grand Waltz finals at the Aragon Ballroom in Ocean Park provided one of the most exciting contests in years. Penny Breen and George Pryor won 1st place, edging out Betty and Burnett Bolloten (winners of the NBOA contest last Sept.) Virginia and Gail Bell placed 3rd. This made a double-header for Penny and George, as they won the same contest last June. DMA judges included Elisa Ryan, Brownee Brown, Bob Regger and Thomas Sheehy. Elizabeth Goodland, Society Ed. of the *LA Times*, also judged, as well as covering the event from a fashion angle. A New Year's request to Ralph Portnor: since you steer the contests so efficiently and capably, won't you please, PLEASE arrange for the judges to be seated at floor level, or at a height which would enable them to view the feet of the contestants? From the very high bandstand of the Aragon the dancers appear like so many dolls, swishing around in giant-sized tu-tus.

Newest craze to sweep the West Coast is the MERE-CUM-BE, half Meringue and half Mambo. Instead of the usual infiltration from city to city, this rhythm has hit Mexico City, S.F. and L.A. simultaneously. The tempo is exciting and defined. Recommended: the Ramon Marquez record of *Cosita Linda* . . . The newly-wedded Art ("You Asked For it") Bakers were guests of honor at the Installation dinner dance hosted by the Terpsichoreans at the Statler. New Pres. is Gail Bell; VP, Archie McKenzie; Sec'y-Treas., Dorothy Monteverde. Members of the SF chapter were present, as well as the newly formed Fresno group.

Biggest ballroom news on the West Coast is the reopening of the old Rendezvous Ballroom in Balboa. Several months ago BALLROOM USA reported that survival prospects seemed unlikely and nostalgia was the order of the day for thousands of dancers who remember the initial appearance of our best known bands at this spot. The ballroom will be known hereafter as the Stan Kenton Rendezvous. Affiliated with Kenton in the managerial capacity will be Earl Vollmer.

Betty Hudkins and Jerry Haynes, head of the Board of the Nat'l Smooth Dancers, eloped to Las Vegas . . . Two new spots in the LA area to feature Latin rhythms are the Riviera Beach Club in Redondo Beach, and the La Ronde-Rue in Long Beach . . . Santa Monica's new multi-million dollar Hotel Monica opened with dancing nightly in the Shores and Cavalier Rooms . . . The most impressive dance event to hit this blase town of make believe was the Imperial Ball, sponsored by WAIF, with a financial assist from the Chrysler Corp. Don Loper was responsible for the tremendously elegant decor. The main ballroom of the Beverly Hilton and the Caribe Lounge became the gardens of Versailles. Perle Mesta was on hand as official hostest. A large percentage of the men present were heard apologizing for their dated, un-chic two step, and vowed to take lessons.

Speaking of lessons, in the past 2 weeks I have won approximately 15 free lessons from ballroom studios. I won three contests. I didn't enter any, but I won them. One phone call told me not only that I was the lucky recipient of 5 free lessons, but the GRAND Prize winner. As though that weren't enough to make me feverish with anticipation, I was also promised a complete analysis. My whole life would change, I was told, after I had mastered a "miracle step." All this is degrading in the extreme, and hurts the studios that don't stoop to such ridiculous methods. When the 3rd call informed me of my terpsichorean sweepstakes, I said I couldn't avail myself of my prize as I was a victim of "pressure-itis." But the immediate response was that I shouldn't wait one minute, but HURRY to the studio as the lessons would do wonders for my balance! Each studio must have an elaborate spy system; when one of them goes on a telephone binge, the others promptly do the same. Come on, fellows! You can be more original than that. How about de luxe accomodations on a space ship for the first one who CAN'T do the "miracle" step?

Some sort of paean must be sung for two beautiful Tango dancers, Lois Haynes and Jimmy Rodriguez. Lois, an exquisite Dresden-type blonde, is the perfect contrast for dark Jimmy as they dance their exciting versions of both Argentine and Gaucho. Amateurs, and members of the Terpsichoreans, they perform often for charity groups.

Hettie Lewis and Bryan Watts, English trophy winners from London, are now teaching locally, being affiliated with Le Ola Stone . . . The Associated Dancing Teachers of So. Calif. will have to take over the Coliseum for their meetings if the Christmas party was indicative of the crowds to expect in the future. It was a real ballroom "fun" day, with the orchestra of Danny Stewer furnishing the music. There were exhibitions by NBOA winners Betty and Burnett Bolloten, and Nat'l Smooth Dancers champions, Babe and Duke York.

Katherine Sheehy

Beryl Berney

Western dress, goes shopping in the sou-Alit, decked in a mixture of Balinese and venir shop at Niagara Falls.

DANCERS OF BALI

(continued from page 18)

She noted one major difference between East and West that at first startled her compatriots—that in Bali, the audience remains quiet when pleased with the performance and claps hands only as a sign of displeasure. Miss The pointed out that spectators in Bali often join in the dancing during performances, especially, of *joget*, a flirtation dance.

Like Santha Rama Rau, she noted that every citizen of Bali is an artist. "Everyone dances, plays an instrument, carves bas-reliefs on temple walls or weaves beautiful garments," she said. "Being an artist seems to be the national hobby."

THE END

Beryl Berney

One of the highlights for the Balinese dancers during their tour of the U.S. was being greeted by the Hon. Indonesian Ambassador Moekarto Notowidigdo and his wife during the co's week of performances in Washington, D.C. The latter are shown above with Ningrat and Murjati.

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(Continued from page 72)

Corner (Alonzo Levister), attempted slice-of-life reality and succeeded only in being literal. The work took place in a dance-and-drink joint, a place where ordinary people congregate and behave in an ordinary way. A young couple clung together in a formless blues dance. There was a flirtatious trio for Mr. Johnson and two girls, a casual finger-snapping solo for Carlton Johnson, and finally a solo for Asia Mercoolova imitating a drunken girl. Miss Mercoolova has a loose-limbed elegance, and as she circled the stage in low arabesques, with her shoulders shaking, she brought the only moment of distinction to the work.

One evidence of depth and dimension in a work of art is its ability to withstand different interpretations. There were new incumbents in Anna Sokolow's *Lyric Suite*, and they revealed new facets in the dance. David Gold, long, lean, strong, yet delicate, brought a special poetry to the opening Allegretto Giovale. Kate Freidlich in the Allegro Misterioso, made the dance seen more formal, less propulsive, than we remembered it. The closing Adagio Appassionato was given added serenity by Pat Christopher, Dorothy Krooks, Anita Dencks, and Ellen Hubel. Especially lovely was their closing moment where they strode side to side, as though weaving a huge fabric in space.

Erick Hawkins'
Here and Now with Watchers
Hunter Playhouse
November 24, 1957

Two-and-a-half years of earnest effort went into Erick Hawkins' evening-long work *Here and Now with Watchers*. The result was a series of strangely marmoreal solos and duets for Mr. Hawkins and Nancy Lang.

Let us begin, as Mr. Hawkins must have done, with the literary concept — the printed program. In clever zig-zagging typography, it traced out a Freudian voyage-of-the-body, Mr. Hawkins' body, in relation to a woman. Its symbol-language expressed fear and self-ridicule and exultation. Strong emotions.

And their intensity was reflected in Lucia Dlugoszewski's clangorous score for a piano, inside-and-out. But the dancing was another matter.

In their relationship to each other, Mr. Hawkins and Miss Lang resembled the couple in Jerome Robbins' *Afternoon of a Faun*. Calmly they went through their danced ritual, all the time staring out at the audience with the fixity of children

confronted by a stranger. They came together; they touched each other; they leaned against each other. But they remained always isolated.

If Mr. Hawkins' primary impetus is literary, his secondary impetus is pictorial. The dances resembled meticulous line drawings framed by the proscenium. And as such they were often pleasing to the eye. But they had the deliberateness of shapes that are juxtaposed, rather than flowing from one to the other with kinesthetic logic.

The opening image boded well. The dancers, dressed in short kimonos and carrying moulded shield devices, promenaded in circular patterns. The effect was of a brisk and elastic Kabuki entrance.

And three of the ensuing dances came close to a movement logic. They were a solo for Mr. Hawkins in which he did formal falls to the floor and extended his body in archaic poses with arms and legs stiff, as though he were a piece of fallen sculpture; a solo for Miss Lang in which she swayed from side to side, her arms between her legs, then stretched her body in long low arabesques alternating with high reaches. And there was their penultimate duet, with the dancers leaning against each other in off-balances. They finally faced, bodies close, one arm up; then circled each other in rigid formality.

The dancers, clad in a fascinating array of patterned leotards designed by Ralph Dorazio, went through their impersonal patterns with clarity and equilibrium.

THE END

Radford Bascome, Courtesy EAST Magazine

Erick Hawkins and Nancy Lang in the opening dance (called "THE") of Mr. Hawkins' recent program, "Here and Now with Watchers."

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The Training of Soviet Dancers

A first-hand view of the Bolshoi and Maryinsky ballet schools

BY MARY SKEAPING

Mary Skeaping, formerly Ballet Mistress of England's Royal Ballet, and now Director of The Royal Swedish Ballet, visited Russia in October, 1956. The following excerpt, from a report on her impressions, is reprinted courtesy of the London Dancing Times.

THIS is the first time I have seen ballet in Russia, and to be really qualified to analyse the situation it would, of course, be necessary to have been acquainted with ballet in Russia before the Revolution and to have watched its progress through the revolutionary period to the present day. Without this background of personal knowledge, it is possible only to speculate concerning the reasons for the incomplete picture which we have seen.

Before the visit of the Bolshoi to London, we had the impression in the west, from the isolated concert performances we had seen, that the new Russian school favoured athletic, acrobatic dancing to the detriment of the more beautiful classic style we remembered from our former contacts with the Russians. When I first saw the concert group which came to Stockholm I recognized immediately the soundness of the training behind all they did, but I was worried by what I felt was an inartistic craze for spectacular effects, a certain roughness and overboisterous quality in the performance of the ballerina and the rather weak choreography in the classic pas de deux, where the emphasis was on acrobatic lifts. This impression was confirmed later, when two

A third-year class at the Bolshoi School receiving instruction from Lidiya Rafailova.

of these performers came to appear with The Royal Swedish Ballet as guest artists in *Swan Lake* and *Sleeping Beauty*. The impression was also given that the Russian men in the classical roles were weight-lifters rather than dancers.

In the classes I watched while in Moscow and Leningrad I found no trace of any of this. The work was beautifully planned, carefully taught, and much attention was given to the carriage of the head from the earliest classes. This fine placing of the head, neck, and back are assured by the daily class for the first year being devoted almost entirely to work at the barre. A class of boys in the last year, which I saw in Leningrad, were all well built but not over-developed, and all technically strong. They did many difficult beats, pirouettes, jumps and tours en l'air with considerable ease and, as I was to discover in the performances I saw later, they could also do many difficult lifts.

Here I can only state the feeling which I got from conversations I had with various persons during my stay. I gathered that the ballet had been taken "to the people" in the form of concert groups and these appeared under many different circumstances — cabaret, circus, etc. — and as the noisy, spectacular type of show always wins in those conditions the introduction of brusque movement and flash presentation stemmed from that. Then again, the Bolshoi is called on to entertain all foreign visitors, and all the delegations, of whatever nature (I was known as the Swedish delegation!) are mostly brought there to see the ballet. Even in the short time I was there, *Swan Lake* was put on three times for distinguished guests. The Bolshoi operates as a sort of artistic shop-window, to impress and perhaps startle the visitor.

My feeling is that no real criticism is lost on these people. They are more quick to learn than we are, and already the directors realise the dangers of this excess and are curbing it in the province of the art. Also when I spoke of the impression given abroad of the too heavily built male dancer, this criticism was accepted as something they had already realised and were correcting. And I must say that all the *young* men I saw dancing on the stage during my visit proved this to be so.

I was told that when they were working out these very spectacular lifts and tricks some of the dancers were dropped (Ulanova among them) and quite badly hurt. It was then considered necessary to have the male dancer powerfully built.

We have heard so much in recent years of the "Vaganova method" and it has often been cited that the teaching in Russia now is based on this method. This can be rather misleading if not kept in its right context. Vaganova was a contemporary of the pre-Revolution ballerinas we knew, but she remained in Russia and continued to work in Leningrad even after Moscow became the capital. When, in the first throes of the Revolution, the classical ballet was in danger of being lost in a great wave of "modernism," the dancers naturally turned to Vaganova, the greatest authority on the classical ballet left in Russia, to sustain and re-establish their classical traditions. This she did, and with

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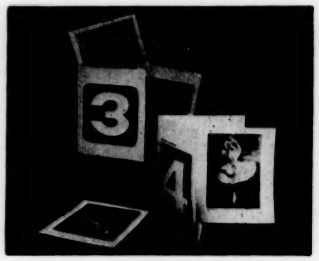

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SOVIET TRAINING

(continued from page 85)

the sure hand of a fine teacher. Her great contribution was to codify and clarify certain existing principles.

Now about the classes I saw in the ballet schools in Leningrad and Moscow. The Bolshoi school is now the central organisation for the distribution of dance culture in the various republics. The classrooms in this school are big and very pleasant. The classes are regulated to twelve or fourteen pupils and the duration of the class one and a half hours. There are 315 students and the full training is from the age of ten to nineteen. So there are nine grades, and a student, if progressing normally, will move up to a new class each year. There are character classes twice a week. The first three grades take Historic Dance twice a week and the last three grades pas de deux. The last two grades take mime drama classes. I watched two of these classes; they were taking scenes from *The Red Poppy* in one and in the other scenes from *La Fille mal Gardée.*

This plan is also used in Leningrad, but the duration of each class is two hours. Judging from the Historic Dance class I saw in Leningrad, the students are taught such dances as quadrilles, polkas, and the nineteenth century minuet. In this class, too, they did a sequence which the teacher called "the pas de trois." This consisted of a mazurka, a waltz, and a Slav polka, strung together with music arranged to change with the step. This class was held on the stage of the school theatre where, the teacher proudly told me, Pavlova danced to an audience for the first time.

At the Bolshoi there are three courses. As well as the nine-year one, there is one of six years for those who start later than ten years old. This covers the same ground, but the students work more intensively. Then there is a five-year course for those who are training for the folk dance ensembles.

There are no boarders now in the Bolshoi school, and in Leningrad out of the 330 students only 110 are boarders; these are the small children who come on scholarships from the other republics.

The students perform in the operas, as preparation for the ballet company, and at the Filial Theatre, in Moscow, I saw the entire *Casse Noisette* performed by the school. This employed all the classes and it was a most engaging performance, well produced and danced with complete belief

(continued on page 88)

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SOVIET TRAINING

(continued from page 86)

by all the performers. The pupils' progress is kept track of through these performances and the particular bent of any child noted. The great importance of early public appearance for all performing artists is well understood in Russia.

In Leningrad I watched a first class of boys and a first class of girls, a third-year class of mixed boys and girls for Historic Dance, a six and an eighth and a small part of a ninth-year class of girls. I felt very much the grace of the port de bras and the beauty of the quiet style in these classes. At the Bolshoi I saw a class of boys of about fourteen years old who were all excellent material and working well. I was consequently surprised when the next class I watched, of boys of about sixteen, proved to be weak. They had some fundamental faults which made me think they had perhaps not begun at the age of ten but when I asked I was told they had begun at that age. Maybe my question was not understood.

The Director of the Bolshoi School, Botcharnikova, is a most enthusiastic,

Third-year Bolshoi Sch. students at the bar.

kind and charming person. She was most anxious to help me see whatever I wished and was interested to know what I was doing with the ballet in Sweden, and how the dancers were getting on. Like all the other dancers I met, she was anxious to see the Sadler's Wells Ballet.

The Director of the school in Leningrad told me that every year they take in sixty new pupils and the number remains at three hundred and thirty, so, there must be about sixty qualified and leaving school every year. Russia is a very big country and all the states are slowly getting their ballet and opera theatres established. And as long as the state spends vast sums of money on its theatres it can, of course, afford to employ a great number of artists and thus help to absorb the large annual supply. *THE END*

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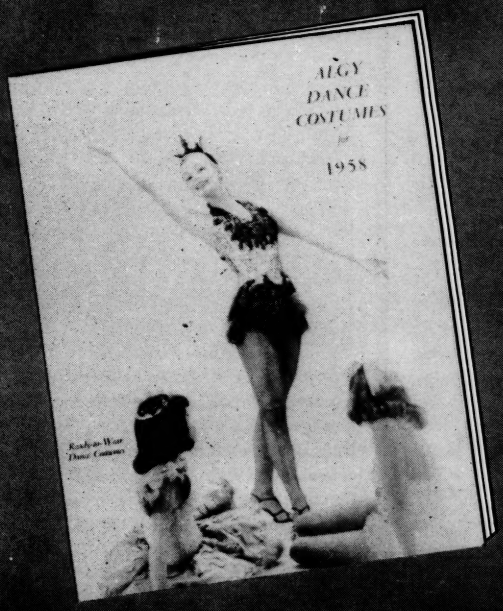

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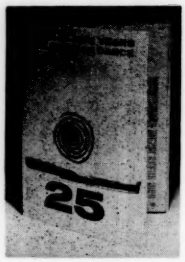

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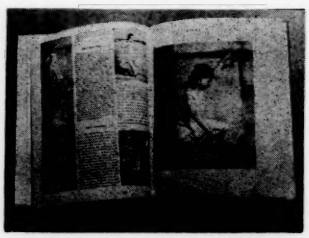

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Dear Editor:

. . . She is not cognizant of the beauty and timelessness of the great classics. In this tense world of ours there is so little which has the dignity and fancy of these beautiful creations. As performed by The Royal Ballet these works are things of unity and dramatic content. The "war-horses" may not have the emotional ferocity of modern works, rather is their emotion simpler and more restrained. Seeing a truly great ballerina such as Margot Fonteyn in *Le Lac de Cygnes* is one of ballet's greatest moments. To follow the ill-fated story of the Swan Princess from one emotional climax to another is to enrich one's life with that which knows no time.

David Gleaton
Wrightsville, Pa.

Dear Editor:

We take umbrage at the Brundage idea that the beloved if not flawless old ballet classics be junked. For one thing, children adore them. For another, "aged" people over thirty find them of much use in comparing dancer technique.

Anyway, at nineteen, Brundage is too weak and impetuous to judge what should be kept and what thrown away in either life, ballet, or any other notable state of being.

Several Over-Thirty Balletomanes
San Diego, Calif.

When The Royal Ballet visited San Francisco in late Nov., Prima Ballerina Margot Fonteyn, Pres. of The Royal Academy of Dancing, entertained members and associates of a S.F. group formed by Mary Conmee, who moved from England to Oakland 5 years ago. In the photo, l. to r., are: top row: Etta Winger, Sheila Foy, G. del Oro, Dame Margot Fonteyn De Arias, Jeannde Herst, Mary Conmee, Glenna Bell Moening, Stella Farrance and Mr. & Mrs. C. Klein; seated: Eva Serrana, Elva Eilers, Bella Zulaisa, Pat Nissen and Jean Hart; on floor: Anna Davlin, Dianne Lowell and Azalea Reynolds.

Dear Editor:

. . . The very popularity of the classics shows how much value there is in them. For the general public the big draw is probably the fairy-tale-type plot and the accompanying elaborate production which a fairy tale usually demands . . . There is no deep intellectual content to digest, and, consequently, one can simply sit back and enjoy the lavish effects, the music and the dancing.

However, for dancers and serious balletomanes, the main value lies in the actual dancing performances rather than in the production per se . . . The classics contain some of the loveliest choreography, in relation to the musical scores, that exists . . .

. . . The demands the classics make (especially on the leading danseuse) in regard to technique, style, dramatic ability and staying power (except *The Nutcracker)* are approached by only a very few modern ballets. The fact that only a handful of dancers can dance the leading roles in these ballets and give a first-rate performance is one indication of their difficulty . . .

. . . My main complaint is not against the classics per se, but rather against the poor production of them. Shoddy scenery, ugly costumes, dancers artistically inadequate in the portrayal of the main roles are far too common. What we need are not fewer performances of the classics, but rather performances which present the dancing as it should be presented—with the best possible theatrical effects, scenery, costumes and musical interpretation.

Nancy E. Bemiss
New York City

Dear Editor:

In the December issue Fred Berk, writing about folk dance, speaks of it as "recreation." For that reason, says he, it isn't necessary to worry about "authentic" details. But I strongly disagree.

Today's folk dance group is no longer the boy-meets-girl meeting place of yesterday. There is a new trend in folk dancing, despite some of the established teachers who might like to deny it. Today's dancer is serious about learning. He is interested in folk tradition and cultural heritage, in style rather than just in steps. He wants more than the simple dances often forced on him. This is the day of the "workshop." In workshops, conducted by ethnic leaders and experts in a specific style, he learns the folk material in traditional form. Since all folk dances are tied up

(Continued on page 92)

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with folklore, religion, manners and philosophy, to distort these dances is to destroy a part of the culture of the people from which the dances come. In nationality groups, these traditions are jealously guarded. . .

The process of learning is also a pleasure, especially in the fields of rhythmic movement. We need not shut off our powers of concentration after a day of tedious work. More and more ordinary folk dancers, not just group leaders, are becoming involved in ethnic workshops.

In my opinion, the finest thing done in recent years in the New York area is the organization of the Folk Festival Council, composed of ethnic groups working together to preserve folk traditions, allowing non-ethnic groups and individuals to work along with them. This is the brain child of Walter Bacad, its president, who happens to be the leader of a Ukrainian group. I have seen Mr. Bacad at work training raw recruits in folk dancing, not of Ukrainian descent, and have seen the finished product not too much later — Ukrainian dances in the finest Ukrainian style. Mr. Bacad objects to the misuse of authentic material . . .

Of course it makes sense for some less serious people to go to one teacher for all kinds of folk dance, but the trend is growing toward specialized direction. Contrary to Mr. Berk — the more authentic, the better.

Elizabeth Bernstein
New York City
THE END

Twenty students from N.C., S.C., and Va., took the examinations of the Nat'l Academy of Ballet in Charlotte, N.C., on Nov. 24. Above Thalia Mara and Arthur Mahoney (right), Pres. and V-Pres. of the Academy, judge students of Lester Mallonee (center), of Charlotte. All the students passed with high grades.

Authenticated News

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BALLET RUSSE DE MONTE CARLO: Jan. 5, Cincinnati; 6-7, St. Louis; 10-11, Kansas City; 13, St. Joseph, Mo.; 14, Omaha; 15, Lincoln, Neb.; 17-18, Denver; 19, Laramie, Wyo; 20, Pueblo, Colo.; 21, Albuquerque; 23, Lubbock, Tex.; 24, Carlsbad, N. Mex.; 25, El Paso; 27, Tucson; 28-29, Phoenix; 31-Feb. 8, Los Angeles (Feb. 6, Santa Barbara, Calif.).

CHICAGO OPERA BALLET: Jan. 13-14, So. Bend, Ind.; 15, Zanesville, O.; 16, Huntington, W. Va.; 17, Athens, O.; 21, Saginaw, Mich.; 22, Owosso, Mich.; 23, Battle Creek, Mich.; 24, Jackson, Mich.; 25, Traverse City, Mich.; 27, Wilmette, Ill.; 28, Danville, Ill.; 29, Rockford, Ill.; 30, Waterloo, Iowa.

NEW YORK CITY BALLET: Jan. 20-26, Washington, D. C.

THE ROYAL BALLET: Dec. 15-Jan. 5, Chicago; Jan. 7-11, Detroit; 13-15, Toronto; 17-19, Cleveland; 21-24, Montreal.

LOTTE GOSLAR PANTOMIME CIRCUS: Jan. 6, Saranac Lake, N.Y.; Geneseo, N.Y.; 8, Indiana, Pa.; 9, E. Liberty, Pa.; 10, Mansfield, Pa.; 12, Pottstown, Pa.; 14, Greenville, Pa.; 15, Morgantown, W. Va.; 17, Raleigh, N. C.; 21, Hattiesburg, Miss., and Livingston, Ala.; 24, Harriman, Tenn.; 27, Greensboro, N. C.; 28, Baltimore; 29, Radford, Va.; 30, Chapel Hill, N. C.; 31, Norfolk, Va.

ROBERT JOFFREY THEATRE BALLET: Jan. 3, Easton, Pa.; 4, E. Meadow, N.Y.; 5, Pt. Washington, N.Y.; 6, Hazleton, Pa.; 7, Chambersburg, Pa.; 9, Lorain, O.; 11, Marion, Ind.; 12, Park Ridge, Ill.; 13, Carbondale, Ill.; 14, Tupelo, Miss.; 15, Hattiesburg, Miss.; 16, Vicksburg, Miss.; 17, Hot Springs, Ark.; 18, Ft. Smith, Ark.; 20, Denison, Tex.; 21, Arlington, Tex.; 23, Pecos, Tex. 24, Juarez, Mex.; 25, Las Cruces, N. Mex.; 26 Douglas, Ariz.; 27, Silver City, N. Mex.; 29, Las Vegas; 30, Indio, Calif.

MARINA SVETLOVA & CO.: Jan. 20, Olean, N.Y.; 22, Amsterdam, N.Y.; 23, Montpelier, Vt.; 24, Holyoke, Mass.; 25, Milford, Conn.; 27, Greenville, S. Car.; 28, Conway, S. Car.; 30, Ashland, Ky.; 31, Beckley, W. Va.

JOHN BEGG'S BALLET CARNIVAL: Jan. 4, Merrick, N.Y.; 11, Franklin Square, N. Y.; 18, Wantagh, N.Y.

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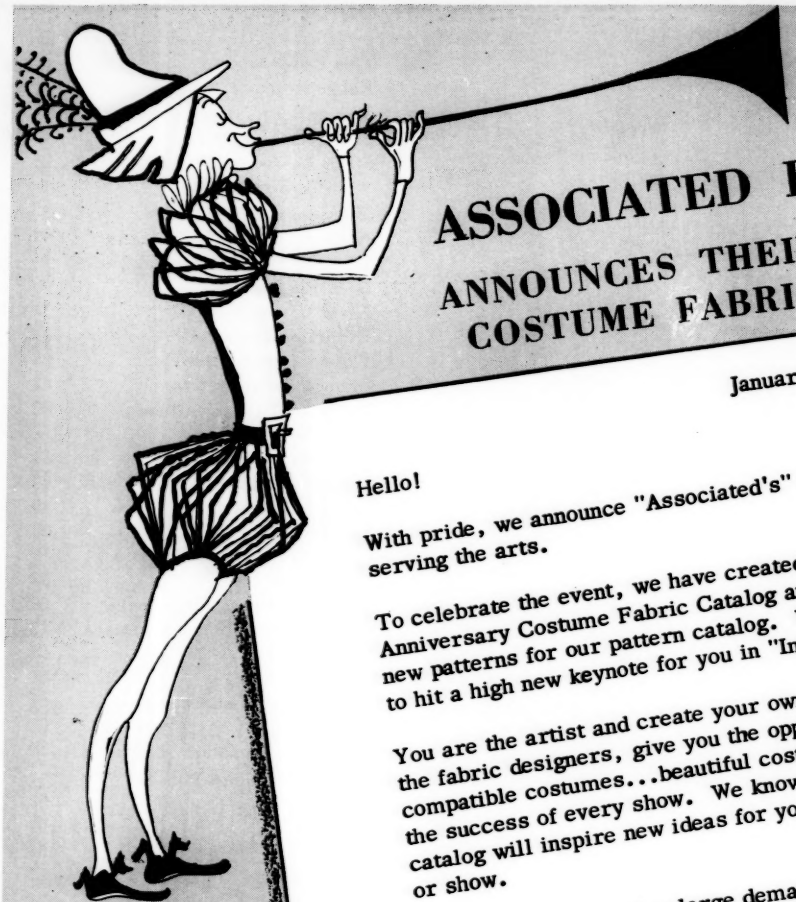

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(Continued from page 6)

to dance to Cavalier to **Nancy Johnson's** Sugar Plum Fairy in the co's "Nutcracker" during the holiday season.

Bay Area Ballet Co's third "Ballet Preview" brought a sizable audience to Marines' Memorial Theatre Dec. 1. The co. is essentially a cooperative effort by the **Marin Ballet,** headed by **Leona Norman** and **Vern Nerden,** and **Academy of Ballet Dancers,** directed by **Carolyn Parks,** who invite other groups to participate—a move toward pooling of resources which is gradually coming back into practice after an interval since the lapse of activity by the **SF Dance Guild.** Ballets by Verden and Norman, and a brief, witty sketch by **William Booth,** were the program. The main purpose, evidently, is to give young dancers experience, with more seasoned dancers in the more demanding roles. **Grace Doty** and Vern Nerden danced the "Nutcracker" pas de deux; **Harold Garton,** formerly of **Raoul Pause's Ballet,** did the "Chocolate" variation; and **Hildur Mahl** danced prominent roles in Booth's "Wander Wit and the Princess" and Norman and Verden's "San Francisco." *Clifford Gessler*

HOLLYWOOD AND LAS VEGAS

This time last year there were several long dance jobs either rehearsing or before the cameras; this year, none. Hollywood dancers are waiting, studying, sitting by the phone, praying for more TV shows like "Annie Get Your Gun."

MGM: Several dancers have been on the lot recently to interview for various commercials (both acting and dancing). **Larrie Thomas** and **Nancy Kilgas** starred in their own individual dansoap opera.

PARAMOUNT: **Nick Castle,** assisted by **Audrienne Briar,** will be adding 15 dancers to the new Jerry Lewis pic, "Rock-a-Bye Baby." **Jack Fisher, Dick Humphreys** and **Gretchen Hauser** are laying the groundwork and blocking out the routines with Castle . . . **Martin Vargas,** who received such excellent notices on his recent concert here, has been signed to act and dance in "Maracaibo," the new Cornel Wilde pic. . . . "The Buccaneer" is behind schedule, and the no's to be choreographed by **Michel Panaieff,** will be on the early '58 schedule.

UNIVERSAL-INT'L: **Hermes Pan** has completed the James Cagney-Shirley Jones film, "Never Steal Anything Small," and dancers **Barrie Chase** and **Frank Radcliff** assisted in setting the intimate no's for the principals.

WARNER BROS.: "Marjorie Morningstar" has been completed and choreographer **Jack Baker** will return to the Desilu lot for TV assignments. **Bob Cole,** dance-in for **Gene Kelly,** and **Pat Denise,** asst. to Baker, are featured in one no.; then Kelly replaces Cole—and the Kelly-Denise combination will be a highlight of the pic.

What's coming up? Pix in preparation include "The Space Children," "The Man Who Died Twice," "War of the Satellites," "The Flame Barrier," "Teenage Mother," "Hell's Five Hours," "Gang War," "Hell Week" and "My Steady Date." Don't despair—this cycle will end soon, and we'll be dancing again.

TELEVISION: "Annie Get Your Gun" walked off with the reviews of the year, with much of the credit going to **Ernest Flatt** . . . The Guy Mitchell Show loses its sponsor after the 1st of the year . . . **Jack Donohue** will take over the George Gobel show and **Lee Scott** will continue as choreographer. Steady dancers on this show are **Frank Davis, Sally Sorvo, Jack Dodd, Mark Wilder, Sally Whelan, Joan Haig, Anna Cheselka, Alex Ruiz.**

AROUND L.A.: **Don Weissmuller** will choreograph "Wish You Were Here" at the Las Palmas Theatre, using dancers **Liz Ackard, Mina Vaughan, Jerry Wallace, Bruce Bain** . . . The Beverly Washburn Revue, produced, directed and choreographed by **Beverly Washburn,** had a big turn-out at the Troupers Club. Show featured dancers **Joan Druckenmiller, Olga Hajek, Susan & Sydney Coff, Georgia Tompkins, Darby & Mark Downing, Eddie Huls, Karen Sweeney** . . . Off to tour Alaska with the big Hollywood USO Group are dancers **Paul Gleason, Donna Anderson, Jim Bates, Judy Moorhouse** . . . **Tom Mahoney,** of Disney Studios, has joined the faculty of **Falcon Studios,** and will regularly audit classes while on the lookout for new talent for his numerous productions, which include "Mouseketeers," "Light in the Forest," etc. . . . **Roy Palmer** returning to Hollywood after playing the club circuit for 13 months . . . **Jon Angelo** to assist actor David Bond in the new Theatre Universal Workshop schedule . . . Infanticipating: **Iris Burton Miller, Dolores Durrett, Beth Carter Trent, Ellie Palmer.**

LAS VEGAS: NBC sent choreographer **Miriam Nelson** and dancers **Carmen Clifford, Sacha Gaudovich, Leona Irwin, Gloria DeWerd, Pepe De Chazza, Don Weissmuller, Bob Street** and **Mickey Barton** to Vegas for a 10-day "Holiday in Las Vegas" spree. **Howard Kruger** of "Damn Yankees," and **Joyce Roberts** of "You Gotta Be in Love," joined the dancers. The show was rehearsed up and down the Strip, but the live telecast came from the New Frontier . . . **Gene Reed, Pat Gorman** and **Dick Summers** are featured in the new show at the Sahara, "Gonna Have a Jackpot," another Sonia Shaw-Bill Hitchcock production . . . The **Hal Loman Trio** are a great success at El Rancho Vegas, and will open at the Hollywood Moulin Rouge in Feb. . . . **Barry Ashton** rehearsing a new line of girls, who will open at El Rancho in late Dec. . . . **Jack Bunch** has choreographed the new show at the Desert Inn. "Geisha Girl Fantasy," an original production flown from Japan—but—a few of the girls were seen in the pic, "The King and I."

The Sands Hotel features a line of beauty contest winners (with dancing talent) from Texas. **Patsy Reese** from San Antonio is a real standout in the show. (A good gimmick—maybe the Texas gamblers will make the Sands home base!) . . . **Eddie Kreig** is featured dancer at the Sans Souci, which is having a rough time with their shows . . . **Don Kirk** and **Dolores Frazinni** are featured in 2 production no's at the Flamingo Hotel. **Debra Paget,** assisted by **Carey Leverette,** is headlining the new show in a new act set by Jack Baker. (Miss Paget is now free-lancing, having gotten out of her Fox contract, and will be seen in many TV guest spots) . . . **Pepe De Chazza** has joined the big Tropicana show, "You Gotta Be in Love," and will be featured with **Lizanne Truex** and **Neile Adams.** Feature dancers **Dante D'Paulo, Ron Lewis, Joyce Roberts** and **Don Zema** are seen to great advantage in the lavish production.

SOUTHERN CALIF. NOTES *Roy Clark*

Oakland's **Ruth Beckford** treated LA to a program of primitive dance Nov. 10 at USC. To Haitian and African themes, **John Lewis** (a most able partner), **Betty Carroll, Ann Williams, Barbara Chandler, Clarence Jackson, Robert Taylor, Al Jones** and **Clarence Perry** supported Miss Beckford admirably, working with force and sustained mood. 4 drummers added varied and handsome pictures to their expert accompaniment. Miss Beckford leaves in Jan. for 6 weeks' study with **Lavinia Williams** as guest of the **Haitian Dance Inst.** . . . The **Royal Ballet** had its usual all-out LA reception, with top hats and chinchilla stoles in the 1st night audience.

250 dance teachers applauded a 1st rate modern demonstration by **Gloria Newman, Carol Warner, Dick Oliver, Jean Greenwood, Tony Fasso, Paula Anderson** and **Curt Curtis** at Westchester H.S. Miss Warner and Mr. Oliver proved able choreographers in short offerings. On same program, **Rivkah Sturman** used a group she has been teaching at the School of American Dance—**Carolyn Curry, Marilyn Fisk, Lois Johnson, Virginia Lowrance, Emmy Lou Parmenter, Jerry Herndon, Dick Kirkpatrick, Jim Penrod, Jim Piersal, Tony Weber**—in an Israeli folk series.

Java's **Mme. Kayiola,** who came to S.F. for the UNESCO conf., was unable to accept UCLA offers to teach, but did talk on Indonesian culture . . . **Lotte Goslar,** at UCLA, made "For Humans Only" a fun piece by sheer joviality of her ballet ideas. **Jean Cebron** danced strongly in his own "Mobile," "Wild Horse" and "Ambiguous Monster," all of which showed fine control and a unique approach to movement . . . **Ellen Dow Saxon** staged

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(*advertisement*)

dances for the San Gabriel Valley Civic's "Vagabond King" at Pasadena . . . The **Lester Horton Dance Theatre School** did 2 unpublicized perfs. of new works at their theatre. Choreographers were **Ada Agnew, Joan Kerr, Tom Rust John Travers, Arlene Provost, Nick Covacevich, Jack Hill, Ninon Padnault, Leonard Paz, Don Martin** and **Yvonne de Lavallade** . . . **Flack Studios,** LA, report their best enrollment since the dept. was taken over by **Bill Roberts** and **Bill Heider.**

Phyllis Moore was choreographer for the So. Bay Light Opera's "Gypsy Baron" . . . **Carmen Amaya** drew crowds of admirers in her perfs. in LA, San Diego and Pasadena. She has already endeared herself to So. Calif's Spanish population, who know a Gypsy when they see one . . . UCLA's Royce Hall was filled for **Inesita's** repeat perf. At the top of her form, this outstanding dancer displayed complete technical proficiency, and showed herself a real theatre person as well.

John Dougherty

DALLAS NEWS

Under sponsorship of the **Dallas Civic Ballet Society, Mia Slavenska** gave 2 master classes at the **Virginia Self School** for students of Society members. Slavenska also conducted 1st preliminary auditions for the Society's corps . . . There is now a **Wichita Falls Civic Ballet,** with **Jean Foshee** as ballet mistress. Auditions were conducted by **David Preston** of Ft. Worth, and 14 dancers were selected. 1st program is scheduled for the spring in Marshall, Tex., with the Marshall Symph. **Frank Pal,** will be guest choreographer. Slavenska gave 2 master classes for Wichita Falls students Nov. 15.

The **Ft. Worth Ballet Arts** presented their 1st program Dec. 6, with **Tatiana Grantzeva** and **Gene Collins** as guest artists in the "Nutcracker" and "Don Quixote" pas de deux. Program also included "Peter and the Wolf," choreographed by David Preston; **Cherry Maddux'** "Divertissement" (Ibert); **Nikita Talin's** "Sylvia" (Delibes) and "Bolero" (Ravel). Principal dancers: **Letitia Gray, Sally Ransone, Carol Hoffman,** and Preston's advanced group from Tex. Christian U. The corps consisted of 30 local dancers.

A meeting for area teachers of Cecchetti Method was held Dec. 1 at the Self studio to organize the **Texas Committee of the Cecchetti Council of America. Virginia Simmons,** Pres. of the parent group, and **Gertrude Edwards Jory,** its liaison officer, were on hand to assist organization.

Toni Beck

REPORT FROM DENVER

Charles Weidman spread lots of joy during his recent teaching tour. He gave exciting master classes in Greeley, Boulder and Denver. One scheduled in Colo. Springs had to be postponed until his return trip . . . **Gwen Bowen's** students gave several perfs. this month, including one at the Boys' Reformatory in Golden . . . **Ballet Theatre School's Charles and Jody Parsley** in "Amahl and the Night Visitors" at Englewood . . . **Rhoda Gersten** and her group gave a modern dance perf. at Colo. U. Medical School. **Elva Petersen,** dance director at Colo. Woman's Coll., also presented a modern program there, featuring **Jane McLean's** students in a technique demonstration, and Gersten students **Ayliffe and Kendra Jones** in several of their own works . . . Faculty members of the **Cushing School** lectured to seniors at all Denver high schools on Career Day on "Dance as a Career" . . . Workshop Group of Ballet Theatre School is busily rehearsing for its Jan. perf. at the March of Dimes Fashion Show . . . **Norman Cornick,** dance director of Colo. Coll., Colo. Springs, has been preparing a major work for holiday season perf., using a large group of children and adults . . . Only recent "outside" dance event was **Amer. Ballet Theatre. Lupe Serrano's** superb dancing in "Combat" brought the most enthusiastic bravos heard in many a season.

Rhoda Gersten

CANADIAN DATELINE

The **National Ballet of Canada** has been drawing small houses and little critical acclaim. The current season is the most ambitious in its history, with performances over wide areas of the U.S. and Canada, climaxed by a visit to Mexico in June. So far, programs have been ill-assorted and conventional. The usually well groomed corps is in a state of some indifference, and new works have been generally ill-received. Among these is **Walter Gore's** lukewarm "Winter's Night" to the Rachmaninoff 2nd Piano Concerto. Bright spots are the performances of the principals. **Lois Smith** and **David Adams,** along with **Betty Pope** and **Angela Leigh,** who have risen to new stature.

In Montreal, **Ludmilla Chiriaeff's** newly titled **Les Grands Ballets Canadiens** was not especially fortunate with its CBS-TV revival of "Petrouchka." A valiant effort was made, and the work was cleanly mounted, but the three soloists **(Eva von Genesy, Eric Hyrst** and **Brydon Paige)** were miscast . . . No news as yet from the reorganized **Royal Winnipeg Ballet.**

Francis Coleman

LONDON DATELINES

Ballet tomorrow, ballet yesterday, but never ballet today, is fast becoming the depressing pattern of London's dance month. The only full scale co. was the **Urals Ensemble,** opening Nov. 11. This proved to be another typical Iron Curtain folk dance troupe. Although, as is common with these ventures, the program included too much cheerful peasant singing, much of the dancing—particularly from the boys—was as brilliantly executed as anything of its class seen in London since the now legendary Moiseyev troupe.

Another event stemming from Russia was the recent Soviet Film Festival, which included the dance film "Masters of Georgian Ballet." Made up of capsule versions of two ballets—"Laurencia" and "Sinatle" —both from the repertory of the **Georgian State Ballet,** it served to show the difference in standards between the Bolshoi and Russia's provincial co's. It did, however, provide a fair showcase for the superlatively virile dancing of choreographer-director **Vachtang Chabukiani.** It is, incidentally, Chabukiani who has been chosen to partner **Beryl Grey** when she dances in Moscow, Leningrad, and Kiev at the turn of the year.

The junior branch of the **Royal Ballet** opened its first season at Covent Garden on Dec. 26. In addition to the already announced "A Blue Rose" by **Peter Wright,** the season was scheduled to include the world premieres of **John Cranko's** "The Angels" and **Kenneth MacMillan's** "The Burrow," together with a revival of **Andree Howard's** "Veneziana."

On Dec. 24, London's **Festival Ballet** opened a 3-week season of its new "The Nutcracker," with decors by Alexandre Benois and choreography by **David Lichine.** First cast includes **John Gilpin** and **Nathalie Krassovska,** recently returned to the co. as ballerina.

Another Christmas offering was the Dec. 17 performance of the **Danish Tivoli Pantomime,** making its first appearance outside Denmark.

British ballet links with Scandinavia are constantly being strengthened. **Peggy van Praagh** recently revived **Tudor's** "Soiree Musicale" and "Judgment of Paris" in Oslo for the **Norsk Ballett.** She later journeyed to Stockholm to produce Tudor's "Gala Performance" for the **Royal Swedish Ballet.**

Alicia Markova will return to England in the spring to appear as prima ballerina in the season of Italian opera to be given at the Theatre Royal, Drury Lane. Among the ballets in which she will dance will be a reconstruction of the dance scene originally designed for Marie Taglioni in Rossini's "William Tell."

A welcome visitor to London on Dec. 1 was **Doris Humphrey,** who gave a stimulating lecture on the "Art of Choreography" at a meeting arranged by the British Dance Notation Society. On being asked what she thought of Britain's reaction to the **Limon Co.,** she replied in the succinct understatement of the year, "Reactionary!"

"The musical "Bells Are Ringing" recently opened in London. The **Jerome Robbins-Bob Fosse** choreography has been reproduced by **Robert Tucker.** Principal dancers are **Allyn McLerie** and **Harry Naughton,** ex-Royal Ballet.

Rewarding telecasts in recent weeks

have included a highly commendable, realistic adaptation of "Coppelia" by **Margaret Dale** and the appearance of Parisian avant-garde dancers **Maurice Bejart** and **Michele Seigneuret.**

Clive Barnes

NOTES FROM BRUSSELS

The new production of "La Fille de Madame Angot" at the Theatre de la Monnaie contained prominent and successful ballet passages by the theatre's principal choreographer, **Jean-Jacques Etchevery.** His most recent ballets have included "La Licorne," "Peleas et Melisande," and "Tableaux de Manet."

Working under Etchevery are a corps of 24 girls and 7 boys with **Dolores Laga** and **Andre Leclair** as principal dancers and **Jeanne Simons** and **Janine Berdel** as soloists. Maitre de Ballet is **Raymond Heux,** formerly a leading dancer with the co. *Luigi Gario*

NEWS FROM PARIS

November found three ethnic cos. in Paris. **The Chinese National Theatre of Formosa** opened Nov. 12. Like the Peking troupe, which came to Paris in 1955, the Formosa co. was also trained in the Peking school. Both co's. have fine soloists, expressive mimes and tireless acrobats. But the ensemble work seemed stronger in the 2nd co.

The African Ballets of Keita Fodeba opened Nov. 22 with a new program. Like the first one, it was based on authentic dance and songs, deriving mostly from the Sudan, Dahomey and the banks of the Niger. The fiery dancers are presented in simple but clever choreography created for the most part by **Kante Faeelli.**

After a 4-year absence, the **Ballets Basques Oldarra** returned Nov. 27. They have a fine command of a folk form that is, above all others, close to classic ballet. Particularly effective were their goblet and stick dances.

Dec. 13 was announced as the opening date for the Paris Opera's production of Henri Tomasi's "Atlantide." **Ludmilla Tcherina** has been cast as Antinae. Choreography is by **Serge Lifar.**

George Skibine, still recovering from a recent accident, was replaced by **Peter Van Dijk** in the Dec. 11 "Giselle." Among the month's oustanding performances were **Claude Bessy** in the "Blue Bird" variation and **Claire Motte** in the "Sugarplum Fairy" variation.

Claude Bessy and **Max Bozzoni** created the principal roles in Serge Lifar's "Le Bel Indifferent" in Monte Carlo.

Mid-December was announced as the time for the departure of **Liane Dayde** and **Michel Renault** for Moscow, where they are scheduled to perform "Giselle" and "Swan Lake" in the Bolshoi Theatre.

John Taras is announced as choreographer for the forthcoming ballet by popular noveltist **Francoise Sagan.** The star will be **Juliette Greco.**

Maurice Bejart created a new work, "Pulcinella," in Liege. And **Jean-Jacques Etchevery** devised "Can-can Offenbach" at Brussels.

Jacques Rouche, a member of the French Institute and for the past 30 years Administrator of the Paris Opera, died Nov. 8. He was an influence in the renaissance of French ballet and in all of contemporary theatre. *Marie-Françoise Christout*

NEWS FROM DENMARK

Swedish choreographer **Birgit Cullberg's** newest creation, "The Moon Reindeer," premiered at The Royal Theatre Nov. 22, proved a most welcome addition to this season's repertoire. Inspired by an old Lapland legend, Miss Cullberg tells the moving story of a girl who, in order to win a young man's love, sells her soul to the "troldkarl" (a demon). He transforms her into a white reindeer that lures young men to a frightful death until she is killed by the very man she loves.

Thanks to a happy collaboration among choreographers, composer Knudage Riisager, and designer Per Falk (also of Sweden), a dance-drama of great beauty and strength resulted. The choreography was a strange but highly effective mixture of classical and modern dance, and although it occasionally showed Miss Cullberg's indebtedness to the German expressionist ballets of the thirties and to fellow-choreographers like Petit, it abounded in original and subtle patterns.

Mona Vangsaa's interpretation of the leading role is the crowning triumph of her many excellent performances this fall. Seldom have her technical mastery and art of interpretation been so beautifully revealed. Birgit Cullberg was equally well served by the rest of the co. led by **Henning Kronstam** as the girl's lover and by **Verner Andersen** as one of her victims. As the "troldkarl," **Fredbjorn Bjornsson** scored one of his greatest successes in a part that especially showed Miss Cullberg's creativity.

The same evening saw the debut of the very young and charming **Solvejg Ostergaard** in the "Don Quixote" Pas de Deux. Her achievement aroused tremendous applause and much praise from the press. She is a dancer of great potential, with astonishing technique and a certain coltish grace, which she uses to great effect. She will undoubtedly mature into a brilliant ballerina. And her partner, **Niels Kehlet,** once again proved that a great future is in store for him. Manly and powerful. he has amazing control.

The Danish Ballet Club offered its members a delightful ballet soiree at the Danish Court Theatre at Christiansborg Castle in Copenhagen. The wonderful old theatre is now a national theatre museum. But for one night the club was allowed to restore the house to its former splendor. Before a capacity audience of 200 people in evening dress, artists of the Royal Danish Ballet performed divertissements including the pas de deux from Bournonville's "Blomsterfesten i Genzano," a pas de trois from "La Ventana," and Dolin's "Pas de Quatre."

Sven Sorgenfrey

REPORT FROM MEXICO

After 6 months abroad, the **Ballet de Bellas Artes** returns home this month. During the Chinese lap of its tour, the co. was hailed as a true ambassador. Performances were sold out; extra ones were added, and audiences cheered. Most liked works were **Guillermina Bravo's** "El Demagogo" and **Elena Noriega's** "Tierra."

"Ring, Ring—Llama el Amor" ("Bells Are Ringing") has received an enthusiastic press. The dances are by **Edmundo Mendoza,** who was choreographer for last season's hit, "Los Novios" ("The Boy Friend"). The success of these shows indicates at last a public for the well-done musical, as opposed to the trite vaudeville that infests the variety theatre in Mexico.

Magda Montoya and her co. were presented for a short series of performances in the Bellas Artes Theatre. A number of interesting premieres, all by Sra. Montoya, were scheduled. *John Fealy*

NEWS FROM LATIN AMERICA

ARGENTINA: **Rosa del Grande,** an important soloist at the Teatro Colon during the '30s, died in Buenos Aires . . . **Otto Werberg's Teatro del Ballet** gave a very uneven perf. here . . . "Night Butterflies," choreographed by **Nicholas Zvereff,** was premiered by the Colon Co. . . . "Apollon Musagete" and "Petrouchka" were danced by the **Argentino de la Plata.**

CHILE: Most important event of the 2nd half of the **Nat'l Ballet's** season was the premiere of **Ernst Uthoff's** "Miracle on the Alameda." It is based on the old German "Puppenfee," but Uthoff devised a new libretto, and much of the Josef Bayer score was replaced by music especially composed by Hector Carvajal. The work was a hit with audiences and critics.

Hans Ehrmann-Ewart

CUBA: **Jose Greco & Co.** have been performing in Havana at the Capri night club. *Herman Wilhelm*

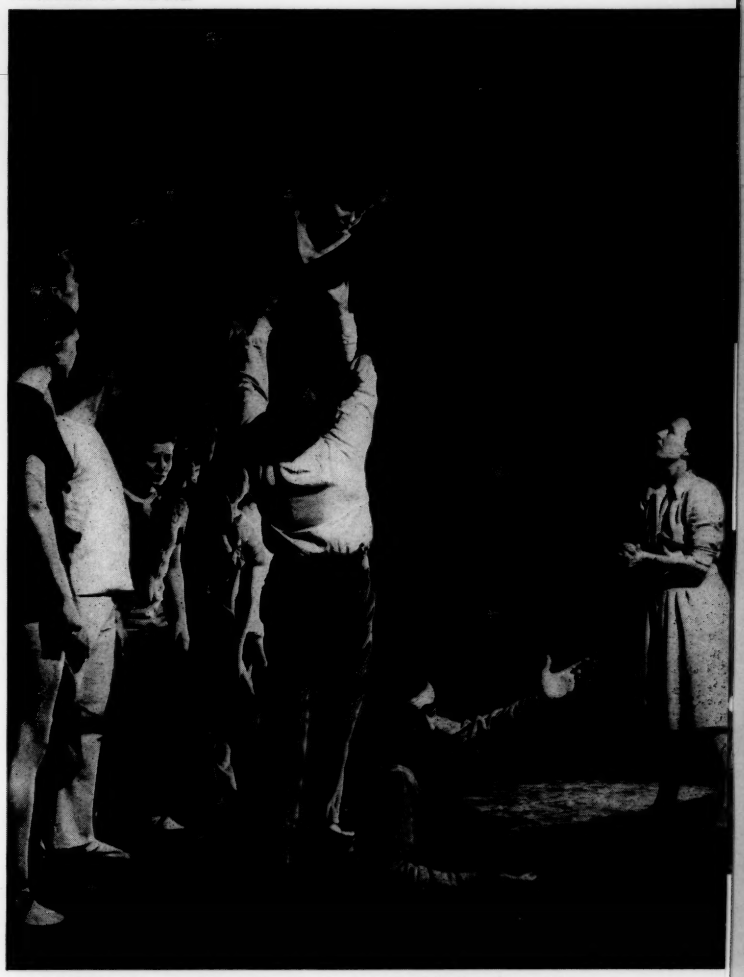
PERU: The season of the **Asociacion de Artistas Aficionados** has been its best so far. Great improvement was noted in both soloists **(Carmen Munoz, Chela Bacigalupo, Haydee Caycho)** and corps. **Alicia Alonso** proved an outstanding guest artist, even though her present interpretation of Giselle does not compare altogether favorably with former ones. **Youskevitch** partnered as well as ever.

Julio Estremadoyro

GREAT MOMENTS IN DANCE

ONE OF THE GREATEST MOMENTS IN AMERICAN DANCE HISTORY WAS THE DEBUT OF AGNES DE MILLE'S DANCES FOR THE MUSICAL "OKLAHOMA!"

PHOTOGRAPH BY GJON MILI



Agnes de Mille, right, supervises a rehearsal just prior to the 1943 New York opening. Identifiable dancers are (l. to r.) Bambi Linn, John Butler, Eric Kirsten, Maria Harriton, Kenneth LeRoy, Katherine Sergava, George Church, and Marc Platt.

It is 8:30 p.m., March 31, 1943. Behind the curtain of New York's St. James Theatre a whirlwind of last-minute preparation subsides. Singers and dancers take their places. In the wings a young choreographer watches them; from the tense excitement in her face it is as though she, too, awaits this first cue of "Oklahoma!" opening night.

The overture ends, the wall of velvet rises. The audience soon finds that "Oklahoma!"—the songs, costumes, sets, cast — has the mark of greatness. But the *dances!* Here is depth and power unknown in a musical . . . here in the dances set by Agnes de Mille, who, offstage, lives these magic minutes earned by weeks of work.

In one stroke she has banished the mechanical dancing mannequins of the past. *Her* dancers soar with life. They kick, slap, fight, ride, joke, run, flirt, with an exuberance no dialogue could convey, no song could sing. In the haunting aura of a dream ballet, in the earthy wildness of a barn dance, Agnes de Mille has held up a bright new choreographic mirror to the unspoken loves, fears, hopes, and laughter of our people . . . to the unseen heart of our traditions.

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